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# NEW STUDIES ON CHINESE BRONZES

BY

BERNHARD KARLGREN.

In my work *Yin and Chou in Chinese Bronzes*<sup>1</sup> I endeavoured to establish some fundamental features of the chronology of ancient Chinese bronzes. Basing myself primarily on epigraphic *points d'appui*, I determined a large number of bronzes as being pre-Chou, i.e. Yin; others as being Royal Chou vessels of the period 1122 (orthodox chronology)—947 B.C.; others as being Royal Chou vessels of the period 946—771 B.C.; others as being Royal Chou vessels of the period 1122—771 (dating within that period being undetermined); others as being Chou-time vessels of the feudal courts, attributable to definite localities; others, finally, as being Chou-time vessels (as distinct from Yin) but not definable as to date and locality within the Chou era.

Having established a chronological framework by aid of the inscriptions alone, distinguishing a series of more or less well-defined chronological groups within the great family of pre-Han bronzes, I proceeded to examine those groups with reference to their stylistic features. I found a striking correspondence between epigraphic chronological groups and stylistic groups, which fact tended strongly to corroborate the authenticity of the majority of the bronzes in serious and carefully chosen bronze collections.

In the first place, there was a whole series of important features which existed neither in Yin bronzes, nor in Royal Chou bronzes (1122—771) but exclusively in various other bronzes of Chou time outside that period, i.e. after 771; those were the features characteristic of what we call the Huai style: interlacery, hooks and volutes, plait pattern, rope pattern, rings on lids, »warts«, dots (granulation), spiral circles, certain geometrical patterns, squat Ting vessels.

In the second place, there was a whole series of elements which did not exist in Yin vessels, nor in early Chou vessels (first half of Western Chou, 1122—947 B.C.), but quite regularly and as principal characteristics of the Royal Chou vessels of the period 946—771, and many other Chou vessels datable at approximately the same period by reference to the former (yet continuing at least a century longer); those were the criteria of what I called the Middle Chou style: vessel types Chung, arched Li, Fu, Ih, Sü, shallow Ting, curved legs, fin flanges, footed

<sup>1</sup> In *Yin and Chou Researches*, 1935; also in *BMFEA* 8, 1936.

Kuei, spiral horns,<sup>2</sup> grooves (goodrooned rings), vertical stripes, scale band, vertical scales, wavy line, broad figured band, back-to-back dragons. This determining of a special Middle Chou style which carried all before it about 950 B. C. and reigned supreme for at least 300 years, being the art of the great Royal Chou, was indeed the fundamental and principal theme of my whole book. The categories of bronzes which I determined as being Middle Chou had long been neglected or practically overlooked by Western art historians, being considered at most to be some rather crude products »of Chou time» side by side with the more beautiful products of other styles, being possibly some »provincial products» of little importance. Among Chinese archaeologists the group had never been neglected in this way, but it still remained to assign to it a definite place chronologically and historically and to show that it reigned supreme, ousting the earlier types, as far back as from about 950. And the negative side of this investigation, my being able to show that all these features of the Middle Chou style just enumerated never existed in Yin time but were an innovation about 950 B. C., is, I venture to believe, a fact of the utmost importance for the history of art in China.<sup>3</sup>

In the third place, I determined a long series of elements as distinctive marks of the whole period prior to 950: Yin time and what I called Yin-Chou time, i. e. the first 150 years, of the Chou era (1122—947). Those were the vessel types square Ting, Li-ting, Yu, Ku and Tsun, Yi, Tsüe and Kia, Kuang, cylinder legs, supporting animals, lid knobs, bottle horns, spikes, segmented flanges, free animal's heads, t'ao-t'ie, common bird, gaping dragon, vertical dragon, trunked dragon, winged dragon, feathered dragon, snake, cicada, rising blade, hanging blade, leg blade, animal triple band, scaled animal, spiral filling (»lei wen»), spirals on figures, spiral band, compound lozenges, interlocked T's, circle band, whorl circle, vertical ribs, T scores, square with crescents. These elements as a rule never occur in the Middle Chou period (950—c:a 650)<sup>4</sup> and when some of them reappear later

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<sup>2</sup> The horn turned so as to form a plastic spiral. In the Louvre there is a P'an (G. Salles, Bronzes Chinois 1934. Pl. 25) of an earlier epoch, having animal's horns represented both in »bottle»-shape and with a spiral line. But the latter is not the »spiral horn» of Middle Chou. The surface of the horn is quite smooth and even, the spiral being incised in a thin line — quite different from the plastic turning of the Middle-Chou horn.

<sup>3</sup> As a rule they never exist in vessels with three types of inscriptions (*Ya hing, si tsi sun* and *kü*) which I determined as being Yin because they hardly ever occur in inscriptions containing Chou-time names and facts. Cf. B. Karlgren, The dating of Chinese Bronzes, JRAS, Jan. 1937. It is gratifying to me to find that in several great albums of Chinese bronzes published after my paper (e. g. Cheng sung t'ang ki kin t'u, Tsun ku chai so kien ki kin t'u) there are scores of vessels with those Yin inscriptions, and none of them exhibit any of my Middle Chou criteria.

<sup>4</sup> The rule is not, and cannot be, absolute, like a mathematic formula. It is obvious that some exceptions will occur, some irregular lingering reminiscences of the earlier style. This is particularly the case with the spiral filling (»lei-wen»), which may be seen sporadically on Middle Chou vessels, particularly on small bronze objects used in daily life. Moreover, the t'ao-t'ie does reappear in a few cases.

on, revived by an archaizing movement in the Huai style, it is under new and modified forms. The main result of that investigation into the style of the Yin and Yin-Chou periods was that already in Yin time the Chinese bronze art had reached its apogee, although Western authors had generally admitted this only in the Chou epoch. The great richness and variety of types and forms of vessel, of technique and decorative motifs, had already been fully achieved before the Chou.

This great period prior to 950 B. C. I subdivided, as I mentioned just now, into two sections: Yin and Yin-Chou. My reasons for doing so were expressed thus (p. 89): »The distinction Yin: Yin-Chou is due to historical rather than to stylistic considerations. In fact, by the term Yin-Chou we shall indicate the art of the first half of the Western Chou epoch (the period 1122—947 B. C.), and the term has to be interpreted thus: »That Chou-time art which was still essentially the same as that of the Yin, with but small innovations. The reason why we do not prefer a term »Early Chou» is that »Early Chou» would more readily give the impression of a really new art, in contradistinction to that of the Yin. The term Yin-Chou suggests its character of an epigonous art.» And I added (p. 139): »The conquest of the Chinese kingdom of Yin by the Chou princes — whether in 1122 or in 1050 or, say, around 1000 B. C. — apparently did not at once materially alter the Chinese civilization. At any rate it did not radically influence its art, such as it is revealed by the bronzes of the first half of Western Chou. The Yin-Chou art was in all essentials an epigonous art. The criteria of the Yin style (1—38) are all to be found in the Yin-Chou period; the general characterization of the Yin bronzes given above applies equally well to the Yin-Chou.» And further (p. 140): »The bronze art during the first five kings of the Chou dynasty was thus little more than the aftermath of the Yin art.»

The only innovations in the Yin-Chou period which I could adduce were four: bent ears, hook projections, tail-raising bird, P'an vessels (see p. 110). It is not even sure that all these will remain tenable. My friend Professor Li Chi pointed out to me that he wishes to challenge no less than two out of the four. He has shown me photographs of a P'an and a vessel with bent ears which were found together during the excavations at An-yang in an approach to the »Royal tombs» of the Yin; and in some of the hundreds of small graves, contiguous to the Royal graves, there were also some specimens of vessels with »bent ears». It would seem therefore that we should have to give up the idea of the »bent ear» and the »P'an» being Yin-Chou innovations.<sup>5</sup>

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<sup>5</sup> Nevertheless, it must be clearly stated that the evidence is not yet conclusive.

The »Royal Tombs» are called Royal Tombs and dated in Yin time exclusively on the grounds of circumstantial evidence. No oracle bones were found in them, and their dating is determined by stylistic comparison between certain of their objects with objects found in the indubitable dwelling sites of the Yin k'ü, dated as Yin by oracle bones. Still, I think our Chinese colleagues are perfectly justified in dating the big tombs (whether »Royal» or not) as Yin. On the other hand, it seems much more dubious whether the scores and scores of small graves in the neighbourhood are all

At first sight, therefore, it may seem wrong or at least unnecessary to maintain the distinction Yin: Yin-Chou and to speak of a Yin-Chou style as distinguished from the Yin style.

And yet I think it is justifiable and even necessary to do so. There is one of my four criteria — the only one which I uphold with the utmost insistence — viz. the 'hook projections', which is of such fundamental importance that I cannot disregard it. It singles out a considerable number of bronzes as a large and very important category which, with the knowledge I possess so far, I regard as being of a character quite incompatible with Yin. Vessels such as those of the Chou kung tsî Ming-pao group (see Karlgren, Yin and Chou in Chinese Bronzes, p. 33) undeniably possess a character of their own, which is anything but Yin. The most salient and seizable fact is, as I have said, the treatment of the flanges: the regular, segmented flanges have been broken up into very weird-looking hook-like projections. It is easily seen from the Yi of the Ming-pao group (BMFEA 8, 1936, Pl. XVIII, B. 24, the same as Umebara: Shina kodô seikwa I, pl. 11) that this is a consequence of an evolution which makes the T-shaped scores in the flanges deeper and deeper and ends by cutting them through entirely: the hook-like projections are the result. But there are other features that are characteristic of this group; they are more difficult to define and yet quite real and decisive: a certain note of barbaric heaviness and showiness, sometimes even coarseness, which is entirely absent in the exquisite art of the Yin. I find it impossible to associate this group with the classical Yin bronzes and to call it all the 'Yin style'. The Ming-pao vessels and many of their cognate bronzes are *not* Yin style, they show a new style, which deserves the name Yin-Chou because it is closely allied to the Yin style (possessing the whole array of its significant elements), and yet is essentially different, typical of the somewhat barbaric early Chou conquerors.

This having been clearly stated, I am quite willing to concede — which I have already done in my first work, as quoted above — that the Yin and Yin-Chou periods are so closely allied — in a great many vessels perfectly indistinguishable — that it is practical to have a general term for the whole period anterior to 950, including both Yin and Yin-Chou, a designation of which Yin and Yin-Chou are but subdivisions. I shall call that period *the Archaic Period*. My periods will thus be:

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Yin. The region did certainly not become an uninhabited desert simultaneously with the fall of the Yin, and it seems obvious to me that many of the small graves may just as well be Chou as Yin. In regard to most of them, with their extremely meagre contents, we must remain quite agnostic. To date everything found in them as Yin would be highly premature. The 'bent ears' found in such small graves prove nothing to me. Now, the vessel with the bent ears from the Royal tomb was found, not in the main part of the tomb but in an approach to it, and this raises a very delicate question. Had it been found in the central and principal part of the tomb, where we might conclude that it had been placed at the moment of the first and principal burial, the evidence might have been conclusive. As the matter now stands, it is far from being so to my mind. This is only one side of the intricate problem of the tomb excavations and the ritual vessels to be discussed fully below.

Archaic period:	{ Yin, prior to 1122 B. C. (orthodox chronology). Yin-Chou, 1122—circa 950 B. C.
Middle Chou:	Circa 950—circa 650 B. C. (with occasional extensions considerably later).
Huai:	circa 650—circa 200 B. C.

Another division of the early periods, with different terms, has been proposed in the Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London, 1936:

1. Shang dynasty (circa 1766—1122 B. C.).
2. The West Chou period (circa 1122—769 B. C.).
3. The Ch'un Ch'iu period or that covered by the »Spring and autumn annals« (circa 722—481 B. C.).
4. The period of the Warring States (circa 481—221 B. C.).

Quite apart from the curious point that half a century (769—722) has no place in this scheme (!), this classification is decidedly unsatisfactory from the point of view of the history of art. The historical periods used for the nomenclature do not coincide with the periods in the evolution of art and are therefore utterly unsuitable as archaeological terms. The historical »West Chou period« includes, as we have seen above, two entirely different styles, what we call Yin-Chou and Middle-Chou, and the latter does not by any means end with the close of Western Chou (771), nor with the beginning of the historical Ch'un ts'iu period (722), but extends well into that epoch. On the other hand, a new style, what we call the Huai style, did not by any means begin with the historical Warring States period (as defined by the dates 481—221) but started much earlier, right in the middle of the historical period Ch'un ts'iu. I have proved this in detail on the evidence of various Huai-style vessels from the 7th and 6th cent. B. C., and professor W. P. Yetts, in an excellent article,<sup>6</sup> has recently published a description of two vessels whose inscriptions conclusively prove them to have been cast about 480 B. C.; they are executed in a fully and richly developed Huai style, which presupposes that this style must have come into being at least half a century or even a whole century earlier. So neither »the West Chou period«, nor the »Ch'un ts'iu period«, nor the »Warring states period« are in the slightest degree parallel with the periods of the evolution of art in the Chou epoch. Nothing could be more unpractical than to use these historical divisions as milestones in the history of the bronze art. They should be entirely eliminated from our archaeological terminology.

On the first page of my earlier work I wrote: »We have limited our investigations so far to certain fundamental features, and a great number of questions of

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<sup>6</sup> W. P. Yetts, A datable pair of Chinese Bronzes, *Burlington Magazine*, Jan. 1937.

detail in regard both to the inscriptions and to the vessels have to be left to future research. We hope to revert very soon to those various problems and to publish new studies which are to form sequels to the present one.» I propose now to follow up that plan, and the present paper will contain two parts. The second one is a short study »Ordos and Huai», which bears upon the last period of the Chou epoch. The first and principal part is called »The archaic period», and will deal with some questions regarding the bronzes anterior to 950 B. C. (Yin and Yin-Chou). Indeed, in a work like my »Yin and Chou in Chinese bronzes», in which the main object has been to determine the great principal divisions, and in particular to single out and establish the Middle Chou style as compared with Yin and Yin-Chou on the one hand and Huai on the other, and to give it its due, its historical back-ground, its chronology and its character of being for several centuries a central Royal Chou art, I had perforce to summarize and make a rigorous simplification of the earlier periods (Yin and Yin-Chou), the great classical epoch, whose vast wealth and variety I was only able briefly to establish as having already existed in pre-Chou time. My task here, in my first chapter, shall be to discuss this eminent classical bronze art in greater detail.

Before starting this investigation I must add a few words on a matter of principle.

It may seem very presumptuous and possibly premature to publish extensive analyses of Yin and Chou bronze classes before scientific excavations in Chinese soil have been carried further than their present stage. Hints have not been lacking, in connection with my former book, that we should await the publication of results of the excavations of the Academia Sinica at An-yang and various other undertakings, because they might contradict our deductions. I wish to emphasize here that I do not in the slightest degree share such views, and for several reasons.

In the first place, I think it would be foolish to stop all scientific investigation of already existing materials — vast hoards of already acquired ancient bronzes, their types, décor, inscriptions — pending the completion of diggings which may take decades before they bring us sufficient materials for general conclusions in regard to the typology and chronology of the Chinese bronze age. These new excavation materials will no doubt prove invaluable, but they cannot render superfluous a systematic »Bearbeitung» of the rich treasures already acquired. To suspend research because future finds may happen to modify or correct conclusions drawn from already existing materials would be a poor expedient.

In the second place, we must not forget that whatever the An-yang excavations may bring to light they will still lift only a small corner of the veil now covering the Yin civilization. I see no reason for believing that the whole Yin culture is condensed in An-yang, that this was its birth place and sole work-shop, that no other cultural centre of a Chinese type existed during the period 1500—1100 outside An-yang. A bronze art so highly developed, so rich and varying in vessel types, décor and technique as the Yin art cannot conceivably be the product of

one small locality alone. In the Yin literature (oracle bone inscriptions) we find references to a whole series of neighbouring states with which the Yin carried on constant and dangerous warfare. Is it likely that they were all savages? Were they not rather brethren of the Yin, belonging to the same *Kultukreis*, having the same methods of warfare, weapons, rites, bronze art — politically competitors but at the same time cooperators in bringing the pre-Chou culture to the remarkable height which we witness at An-yang? To me it is obvious that the Yin of An-yang constituted only one member in a large family of kindred tribes which by constant cultural reciprocal action created the first Chinese *Hochkultur*. The finds at An-yang alone, be they ever so rich, will never give us all the keys to the entire pre-Chou bronze art. We have been lucky in discovering An-yang; whether we shall ever find all the principal centres of Yin culture — and find them sufficiently well preserved to give us reliable data — is on the knees of the gods. I am firmly convinced that a great many of the pre-Chou bronzes we possess come from other localities than An-yang. Let us study all we have got, and not stare ourselves blind on An-yang.

In the third place, and most important of all: the ritual vessels constitute a quite special problem. Grave finds are, have always been and must always be, one of the fundamental sources of archaeology, especially in regard to chronology. In normal circumstances, objects found together in one grave are on the whole contemporaneous. In China, as elsewhere, this is true of various objects found in the graves: horse-trappings, chariot adornments, weapons, tools, ordinary food utensils. If we find a grave datable at, say, 1000 B. C. and containing a rich hoard of such objects, the probability is that they were all made a short while before 1000 B. C. Not so the ritual bronzes, and that is why the excavations at An-yang or any other place cannot date the ritual vessels in the same way as those other objects of everyday use. The ritual vessels, indeed, are seldom or never identifiable as to their date with the grave in which they have been found; they may be, and probably mostly are, earlier; in certain cases, for all we know, they may even be later.

Our knowledge of the burial rites of Yin and early Chou times is practically nil. As far as concerns the later part of the Chou dynasty we know them in detail, but it would be an error of method simply to apply the ritual customs of 400 B. C. to the time of 1200 or 1000 B. C. We are aware that there were special *ming-k'i*, objects specially made for presentation to the dead as a burial gift, in middle and late Chou time; but whether the practice existed in Yin and Yin-Chou times we cannot know. But even if we are bold and, taking the cue from later Chou, guess at a parallelism in earlier times, we still do not know whether it was ever the custom, even in later Chou, of making elaborate and highly expensive ritual bronze vessels in order to bury them at once. We do not know whether this is the case even in regard to later Chou, still less in regard to Yin and Yin-Chou times, for which texts are exceedingly scarce. The only real *point d'appui* we possess, for

the whole Yin and Chou epochs, is the contemporaneous one: the inscriptions. But the inscriptions on ritual vessels never mention graves or burials; on the contrary, in the cases where the inscriptions say anything more than the ambiguous »to father Yi«, »to grandfather Ping« etc., it is quite obvious that they were *not* made for immediate burial. The constant *refrain* is: »may sons and grandsons forever treasure and use it«. This formula, or its equivalent, is common on the very earliest vessels of Western Chou and right down through the Chou era. For the most part the making of a vessel — especially in Yin and Yin-Chou times — was the outcome of an award granted by the king or a distinction worthy to be commemorated, and the occasion was marked by an inscription on the bronze bearing witness to the prominence of the receiver to future generations. The ritual bronzes were made for ceremonial use in the ancestral temple, not to be a gift to the dead, buried immediately after casting. How the ritual vessels ever happened to come into the graves we do not know. As far as middle and late Chou time is concerned, we know that, after a certain number of generations had passed, the ancestral tablets were removed from the ancestral temples proper and stored in a special repository. Was it then that the corresponding ritual vessel, dedicated to the ancestor thus removed from the first rank, so to speak, was allowed to be placed in the grave of a descendant? It is impossible to tell. As to Yin and early Chou, a time in respect of which we do not even know the ancestral tablet practice, it is even more beyond our power to tell. The only fact that we know for certain, revealed by hundreds of inscriptions, is that they were *not* meant to be buried at once after being cast.

Let us take a concrete example. Mr. Kuo Pao-kün has given an interesting account of the excavation of no less than 88 graves in Sün-hien in Honan.<sup>7</sup> In one of them were found 6 ritual vessels (1 Ting, 1 Hien, 1 Tsun, 1 Tsüe, 1 Yu, 1 Tuei). The Tsun had an inscription containing the words Tsung-Chou, name of a Western Chou capital, and the script type (I have seen a rubbing) is very early, from the earliest reigns of the dynasty. An unsuspecting reader would jump at the conclusion that the grave must be of early Western Chou time, and all those vessels practically contemporaneous Western Chou vessels. Nothing of the kind. The Tsun is dedicated to »Father Yi« and so is the Ting. But the Tsüe is dedicated to »Father Kuei«, the Hien to a certain Kü (?), the Yu to a certain Pien. A pious son who commemorates his »Father Yi« cannot at the same time have had a »Father Kuei«.<sup>8</sup> On the other hand, it is obvious that the grave does not contain a jumble of vessels dedicated to unrelated people. Kuo Pao-kün justly concludes that Pien, Kü, Kuei and Yi form a genealogic line, one of them (possibly Yi) being the latest,

<sup>7</sup> T'ien ye k'ao ku pao kao 1936, p. 167 ff.

<sup>8</sup> It would be no use to suppose that »Father Kuei« was really an uncle, *more sinico* called »Father«, for the vessels would then not have been presented as a burial gift in the same grave; nor could we explain the others dedicated to Kü and Pien.

and the others his ancestors.<sup>9</sup> This is corroborated by the Yu, which besides the name Pien has a *Ya-hing* revealing a Yin date: if the 'Father Yi'-vessels were very early Chou (as shown by their inscription), three earlier generations will carry us up to Yin time. In any case, the occurrence of these vessels obviously dedicated to different generations in one and the same grave offers a very serious warning: the ritual vessels in a grave are not necessarily contemporaneous with the grave nor contemporaneous with each other; on the contrary, they date from various ancestral generations of the man buried, and not even the latest one of them is likely to have been cast contemporarily with the making of the grave: it is almost certain that it had first served in an ancestral temple, perhaps for many generations. It is therefore very far from probable that the Sün hien grave in question was really of early Chou time, and its vessels also from that period. On the contrary, the grave was very likely made several generations after the Tsun and the Ting with an early Western Chou inscription, and the rest of the vessels were not contemporary either with the grave or with the Tsun and the Ting; one of them at least reasonably dates from Yin time.<sup>10</sup>

Although, then, we have every reason to believe that a grave find will normally contain, besides contemporary objects for daily use, ritual vessels of decidedly earlier times, the various vessels being moreover of quite varying dates, there is, on the other hand, a certain risk that a ritual vessel may sometimes be of even later date than the grave in question. This may seem to be somewhat of a paradox, but it brings me back to the vessel with bent ears found in an 'approach' to one of the Royal Tombs at An-yang.

Among hundreds of vessels with Yin inscriptions I have not found so far a single example of bent ears; hence I have concluded that this element was an innovation in Yin-Chou time. Has this idea to be abandoned because of the 'approach' find? It must be remembered that in early Chou time the princes of Sung were admittedly placed as performers of the ancestral sacrifices to the *manes* of the overthrown Royal Yin family, and they must have been quite well aware of the position and disposition of the Yin graves. I have insisted upon the fact that we know, even in detail, the funeral rites of the later half of the Chou dynasty, but practically nothing certain about the practices of the earliest centuries ('Yin-Chou' time). How can we be certain that the Yin tombs were never the stage of ritual performances by Sung princes in early Chou time? From Western countries, e. g. Mycene, we know that Royal tombs were opened time after time when new burials took place there. The Yin graves, filled with pounded earth, are less likely to have been kept open for such subsequent burials, but it might have been no great

<sup>9</sup> If Yi and Kuei were of different generations, the vessels cannot have been cast at one and the same time as gifts to a father and a grandfather; for then they would have been called Fu Yi, 'Father Yi', and Tsu Kuei, 'Grandfather Kuei'. The Fu, 'Father', on both reveals that they must have been cast at different epochs.

<sup>10</sup> That they are all of approximately the same *style* is quite proper: Yin and Yin-Chou.

undertaking, by removing the earth filling, to open up the path leading to the grave and to deposit there sacrificial gifts in new bronze vessels, gifts offered in solemn sacrifice on special occasions by the princes of Sung, descendants of the Royal Yin. This is a very serious question which cannot be merely disregarded.<sup>11</sup>

This doubt applies not only to the present instance of a Yin grave. *Mutatis mutandis* there is always a certain risk of such subsequent addition of ritual vessels in other graves also, Chou as well as Yin.

To sum up: in the study of the Chinese bronze age, the ritual vessels, thanks to the religious customs, notably the ancestral worship in ancestral temples and the use of bronze vessels in these sacrificial rites, form a group quite apart from the secular bronze objects of daily use. In regard to date, they do not necessarily tally with the graves in which they are found; on the contrary, we have strong reasons for believing that in most cases their casting preceded that of the secular objects in the grave by several generations, and that in one and the same grave there are ritual vessels that may have been cast in the course of a number of generations; and, on the other hand, we can never be safe from the risk that new ritual vessels have been added in later ages to those originally placed in the grave.

The consequences of all this are obvious: the study of the ritual vessels is not so intimately bound up with the grave excavations as is that of secular objects. In order to make an analysis of the ritual vessels the chief thing is, and always will be, the study of the vessels themselves, their type, their style, their décor, their technique and their inscriptions. That is why I shall venture, without waiting for future excavations, to continue my analysis of the ritual vessels of the Chinese bronze age.

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<sup>11</sup> This is the reason why I am not wholly inclined to give up the 'bent ears' criterion for Yin-Chou at this moment. When we find 'bent ears' vessels in the original burying-place, the principal sanctuary of a datable Yin grave; or when we find them on a dozen vessels with Yin inscriptions, it will then be time to abandon them definitely as a criterion of Yin-Chou innovation.

## THE ARCHAIC PERIOD

In my previous work my materials were strictly limited by epigraphical considerations: I worked exclusively with bronzes that bore inscriptions allowing of an approximate dating; on the other hand I did not go very much into detail but dealt exclusively with the great principal features of form and décor: vessel types, shapes of legs and of ears, decorative elements like *t'aot'ie*, compound lozenges, spikes, etc. all of which were clearly discernible even in somewhat poor reproductions, whether photographed or simply drawn.

In the present work, in which I am dealing with typology quite independently of the inscriptions, I can avail myself of large quantities of materials which I could not draw upon then: the hundreds of bronzes which have no inscriptions at all or inscriptions which give no date; on the other hand I shall go far more into detail here in regard to the finest variations in the décor, and I shall therefore have to refrain from using such photographs and, in particular, such drawn representations as do not clearly show the décor in all its essentials. Practically, this means that my principal materials will consist of photographs, and that drawn illustrations will have to play a very modest part in my deductions.

The Sung catalogues, *Po ku t'u* and *K'ao ku t'u*, the drawings of which have passed through the vicissitudes of successive reproductions, and the details of which are therefore not reliable, I leave out entirely. In the Imperial catalogues, *Si Ts'ing ku kien*, *Si Ts'ing sü kien*, *Ning shou kien ku*, the drawings are very poor. For the purposes of my earlier work, the investigation of the general fundamental features of form and décor, they were on the whole quite sufficient. For my present detailed analysis of the décor they are not satisfactory. I shall therefore build here on no vessels in the Imperial collection other than those reproduced in the more recent photographic publications: *Pao yün lou i k'i t'u lu*, *Wu ying tien i k'i t'u lu*, Voretzsch, *Alt-Chinesische Bronzen*, Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London, and *The Chinese Exhibition, a Commemorative Catalogue*. Somewhat better is the case of the publications containing drawn pictures from more modern private Chinese collections, such as those of Wu Ta-cheng, Tuan Fang, Liu T'i-chi and others. They are much more carefully executed, and a good number of their illustrations may be used to advantage. Yet even here I have to work much more eclectically than in my former work; a great number of drawings, the primitive character of which renders them not very reliable, I have simply rejected. It is therefore only a very carefully chosen selection of the most indubitably reliable drawings which I have incorporated in my present materials.

I shall use the following abbreviations:<sup>1</sup>

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<sup>1</sup> Sources but rarely quoted are indicated in full in the text.

Antiques = Collection of Chinese Bronze Antiques, Tokyo 1910.

BMFEA = Bulletin of the Museum of Far Eastern Antiquities.

Chengsung = Cheng sung t'ang i k'i t'u lu.

Chengts'iu = Cheng ts'iu kuan ki kin t'u.

Eumorfopoulos = The George Eumorfopoulos Collection of Chinese and Corean Bronzes . . . by W. Perceval Yetts 1929, 1930.

Exhibition = The Chinese Exhibition, A Commemorative Catalogue of the International Exhibition of Chinese Art, Royal Academy of Arts, London 1936.

Gedächtnis = O. Kümmel, Jörg Trübner zum Gedächtnis, Berlin 1930.

Hakkaku = Hakkaku kikkin shū (Yamanaka catalogue).

Ill. Cat. = Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London, Nanking 1936.

Koop = A. Koop, Early Chinese Bronzes, 1924.

Kümmel = O. Kümmel, Chinesische Kunst, Berl. 1930.

Mengwei = Meng wei ts'ao t'ang ki kin t'u.

Paoyün = Pao yün lou i k'i t'u lu.

RAA = Revue des Arts Asiatiques.

Senoku = Senoku Seishō (Sumitomo catalogue). (Zoku = Complement).

Shant'u = Shan chai i k'i t'u lu.

Shierkia = Shi er kia ki kin t'u lu.

Shina kobijutsu = Omura, Shina kobijutsu zufu.

Shuangkien = Shuang kien i ki kin t'u lu.

Shūkan = Shū Kan i hō, Selected Relics of Han and Pre-Han dynasties, Tokyo 1932.

Sungchai = Sung chai ki kin t'u lu.

Tch'ou = Tch'ou Tō-ji, Bronzes antiques appartenant à C. T. Loo et Cie, 1924.

Trübner = J. Trübner, Yu und Kuang, 1929.

Tsun = Tsun ku chai so kien ki kin t'u.

Umebara = S. Umebara, Shina kodō seikwa or Selected Relics of ancient Chinese bronzes from collections in Europe and America, 1933.

Umebara Henkin = S. Umebara, Henkin no kōkogaku teki no kōsatzu, Etude archéologique sur le Pien-chin, Kyoto 1933.

Voretzsch = Voretzsch, Altchinesische Bronzen, 1924.

Wuying = Wu ying tien i k'i t'u lu.

Yechung = Ye chung p'ien yü.

Ch'angan = Ch'ang an huo ku pien.

Heng = Heng kien so kien so ts'ang ki kin lu.

Huaimi = Huaimi shan fang ki kin t'u.

Lianglei = Liang lei hien i k'i t'u shi.

Shan = Shan chai ki kin t'u.

Shiliu = Shi liu ch'ang lo t'ang ku k'i k'uan chi.

T'ao = T'ao chai ki kin lu.

The great majority of the above are photographic albums; only the last 7 are books containing drawn illustrations.

The main idea underlying my present work, just as that of my earlier paper, is that we shall have to carry on our researches in a kind of *statistical* way. It is all very well to select one or two brilliant specimens of Chinese bronze art, to reproduce them, to describe them in detail and to fall into ecstasies of admiration of their beauty, the fineness of their décor, their proportions, their patina, and, finally, to declare that these must be true exponents of the Chinese bronze art at its best and therefore must be of such and such a golden age. In my opinion these purely aestheticizing methods will never lead us to a real knowlegde of the history of the Chinese bronze age. A more scientific method — pending the results of the excavations in Chinese soil which is a privilege reserved for Chinese scholars — is to make an extensive study of *all the materials available* so far, to group together such vessels as belong to one another typologically and to try to bring order and system into the whole. The essential point, therefore, is to have access to as extensive a body of material as possible, which will allow of typological conclusions being drawn on a statistical basis. A consequence of this view of mine is that in the present paper I have not confined myself merely to such materials as have already been published in photographs or drawings, but I have also incorporated a considerable number of hitherto unpublished vessels which I know personally or of which I possess good photographs. I owe a heavy debt of gratitude to a great number of museum scholars, private collectors and art dealers in various European countries, in America and China, for their generous and courteous help in this matter; quite particularly I wish to thank Dr. H. F. E. Visser, Amsterdam, who has taken great pains to render me valuable assistance.

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We shall now start upon an examination of the vessels of the Archaic period, omitting, however, for the moment, a category to which we shall revert later: such Yin-Chou period vessels as show *innovations* compared with the true Yin style. We shall also leave aside a small category of »animal vessels«, i. e. vessels built so as to form an animal; owls, elephants and so on.

The principal subject of our investigation will be the *décor of the body of the vessels*. I entirely disregard, for the time being, all other parts: legs, ears, handles, lids, stands (supports); among the latter I include also the lower part of the Hien steamers (see pl. LV: 1214). I shall revert to all these various elements later on in this paper. I shall also regard as belonging to such accessories of the bodies the protruding vertical flanges (whether segmented or not) which either adorn the corners of square bronzes or divide the body into vertical sections or panels; and finally also the »free animal's heads« which protrude plastically from the body and are generally placed in the middle of the neck belt of the décor.

I divide the regularly occurring décor elements into three groups, which I call groups A, B and C. In the table below I place group C between groups A and B. This division and this arrangement of the table are indeed an anticipation of the results of my enquiry, for, as the reader will find presently, A elements regularly go together with A elements and with C elements, and B elements combine with B elements and with C elements, but A and B elements do not as a rule occur together on the same vessel:

A Elements:	C Elements:	B Elements:
1. Mask t'aot'ie.	1. Deformed t'aot'ie.	1. Dissolved t'aot'ie.
2. Bodied t'aot'ie.	2. Dragonized t'aot'ie.	2. Animal triple band.
3. Bovine t'aot'ie.	3. Trunked dragon.	3. De-tailed bird.
4. Cicada.	4. Beaked dragon.	4. Eyed spiral band.
5. Vertical dragon.	5. Jawed dragon.	5. Eyed band with diagonals.
6. Uni-décor.	6. Turning dragon.	6. Circle band.
	7. Feathered dragon.	7. Square with crescents.
	8. Winged dragon.	8. Compound lozenges.
	9. S dragon.	9. Spikes.
	10. Deformed dragon.	10. Interlocked T's.
	11. Bird.	11. Vertical ribs.
	12. Snake.	
	13. Whorl circle.	
	14. Blade.	
	15. Eyed blade.	
	16. Spiral band.	

Let us first comment briefly upon the details of these elements.

*A 1, A 2 and A 3.* It was, as a matter of fact, not necessary, in order to establish the thesis of the present paper, to subdivide the true, realistic t'aot'ie into three variants, the mask t'aot'ie, the bodied t'aot'ie and the bovine t'aot'ie. Functionally they are interchangeable. However, since I have gone to the trouble of describing, though of course very summarily, nearly 1300 bronze vessels, I have thought it useful to bring a certain amount of detailed description into my definitions. Even so, although I distinguish three kinds of realistic t'aot'ie, this is, of course, an enormous simplification. The variations in the execution of the t'aot'ie are innumerable. There is a vast difference between the primary, simple and forceful t'aot'ie of our pl. II: 53 and the elegantly, almost playfully drawn and richly embellished t'aot'ie of pl. XVII: 591. It is not the aim of the present paper to follow up all these variations and shades, but to bring out some fundamental points, and I confine myself to three principal types of the realistic t'aot'ie:

*A 1*, the mask t'aot'ie, is well exemplified by pl. VII: 186 and IX: 214, VIII: 202.

There is a face, well contained as a unit, but no trace of a body. In contradistinction to this, the

*A 2*, bodied t'aot'ie, has elements at the side of the face representing the body. This body may be quite realistic, it may also be strongly simplified, reduced to a few summary lines. We find it beautifully drawn, with feather-like tufts on the legs, and claws, in pl. II: 53, III: 76, XIV: 434, XIX: 649. A first reduction is observable e. g. in pl. XI: 295, where the few strokes that are left to represent the body are still attached to the face. But the next step is that they are detached and remain as a kind of filling flanking the face, very summarily suggesting the body, e. g. pl. I: 1, IX: 212, X: 254. The body is reduced to two C-shaped figures in pl. XXII: 805, and to one single S-shaped curve in pl. XIII: 431. It is therefore a very strong simplification to join all these variations under one heading, that of »bodied t'aot'ie».

In the mask t'aot'ie and the bodied t'aot'ie the general features of the face are identical. Sometimes there is a vertical flange incorporated in the picture, sometimes forming its nose line, as in pl. II: 53, but very often not, as in pl. VII: 186. The forehead may be fashioned as a hooked shield, as in pl. I: 1, VIII: 202, X: 248, XI: 295, but it may also have a rounded contour as in pl. II: 53, III: 76. The horns of the t'aot'ie are mostly curved into C shape, fully rounded as in pl. II: 53, or drawn out into a point in the upper outer corner as in pl. I: 1; sometimes they are S-shaped as in pl. VIII: 202, IX: 212 (neck belt), XII: 297, XXII: 805. Occasionally other modes are found of representing the horns, e. g. the »bottle-horns» of pl. XVII: 592, XXIV: 1170.

The treatment of the horns has caused me to set apart, as a third category, the *A 3*, bovine t'aot'ie. In this, the horns are far more realistically represented, fairly straight, with pointed ends, so realistic, indeed, that they sometimes break loose from the surface and protrude plastically. For some good examples of bovine t'aot'ie see pl. VII: 163; IX: 212, XVI: 509, XVIII: 620.

I have felt much inclined to introduce a fourth sub-division, »summary t'aot'ie». Very often, instead of the complete and connected face of the t'aot'ie, we find only a few summary strokes roughly indicating its face. If we compare the well-contained face of pl. II: 53 and most of the other t'aot'ie examples in our illustrations with pl. XX: 706 or XXI: 775, or XXII: 805, the t'aot'ie face reduced to a few disconnected strokes, there is, of course, a great difference in realistic effectiveness in the representation. However, since the »summary» treatment mostly occurs on those vessels, Ku and Tsüe (and Küe), in which the narrow space discourages any fullness of treatment, I have not thought it necessary to go beyond the three sub-categories (*A 1, 2, 3*) just treated. Cf. also *C 1* and *C 2* below (deformed t'aot'ie and dragonized t'aot'ie).

*A 4*. As »cicada» I reckon only the fully realistic representation, in which the animal is clearly depicted: mostly without legs, e. g. pl. IV, V, VI: 95, X: 248,

XXI: 775, sometimes with legs drawn as in pl. II: 40, VI: 98, VIII: 211. Cf. C 15 below (»eyed blade»).

A 5. The vertical dragon, e. g. pl. VII: 186, VIII: 202, is as a rule represented in a design very similar to B 5 jawed dragon, and is distinguished mainly by its peculiar placing, with head downwards. It is regularly connected with the t'aot'ie, mostly occurring as a flanking figure to the t'aot'ie. On vessels where there is no place for this elaborate group, two vertical dragons combined sometimes go to make up a kind of t'aot'ie face (XXII: 835). If we compare pl. I: 1, in which the body of the t'aot'ie has been detached and remains as some loose traits flanking the t'aot'ie face, and pl. VIII: 202, in which the flanking vertical dragons have a considerable resemblance, in their tail part, to the rudimentary body of pl. I: 1, it may be tempting to conclude that the vertical dragons are a result of a playful adaptation of detached t'aot'ie bodies into independent dragon shapes; this would explain their curious vertical position. Yet it must be remembered that we have many cases in which there is *both* a body to the t'aot'ie and flanking vertical dragons, e. g. pl. X: 254, XIX: 649.

A 6. The »uni-décor» is a phenomenon that does not concern such vessel types as Ku and Tsun and Tsüe, which have no large principal body (belly) ending in a straight upper rim. It is of primary importance as far as Ting, Li-ting, Kuei and Yu are concerned. By uni-décor I mean that there is no division into *horizontal zones* of the décor of the belly (or principal surface as the case may be), but the principal décor theme goes from the upper limit of the decorated field down to its lower limit. In other words, above the foot (which may very well have a décor belt of its own), there is only one large décor belt, reaching to the rim: there is no »neck belt», not even a separate décor band on top of the principal décor. Examples: pl. I: 1, II: 53, VII: 186, VIII: 202, as against pl. III: 76, IX: 212 (these with neck belts), IX: 214 (this with a spiral band at the top).

C 1. Under A 3 above I have discussed the reduced and abbreviated form of the t'aot'ie, which might, if desirable, be called »summary t'aot'ie». Something quite different from this, which is after all but an abbreviation but no corruption, is what I call C 1 »deformed t'aot'ie». A good example is pl. XXII: 835 (foot section). The t'aot'ie is still there, quite unmistakable: eyes, horns, ears, but the entire mouth section, which in the true realistic t'aot'ie, such as pl. II: 53, shows a drawn-up lip with fangs protruding, and in less elaborate forms at least a reasonable lip line, is here replaced by a stylized maze of curious lines. An occasionally occurring variant of the deformed dragon is that only one half (mostly the left half) of the face is kept and repeated all round the vessel, reminding somewhat of some strongly deformed dragons all turned in the same direction.

C 2. The t'aot'ie, whether occurring in a broader zone (on belly or principal sur-

face) or in a narrower one (neck belt) is very apt to be broadened out, extending sideways so as to fill a larger part of the zone. There are, of course, all possible degrees of variation in this respect. But if a bodied t'aot'ie, the body of which is really akin to that of a dragon, is drawn out very long, the whole representation is side-tracked, so to speak. The chief impression made on the spectator is no longer that of the centre, the eyes and nose and horns of the t'aot'ie, but the elongated body: we see in the first place two dragons confronting each other, with their heads *»grown together«*, and only secondarily do we see a t'aot'ie. The transition from the bodied t'aot'ie to what I call the *»dragonized t'aot'ie«* is marked by so many degrees of variation that it is impossible to find a definite limit between them. Some instances lie on the very limit and could with equal right be referred to *A 2* as to *C 2*. Let us examine a few examples. (Here, of course, we disregard the bodied t'aot'ie with detached bodies, see above, which have nothing of a *»dragon«* about them). Primary bodied t'aot'ie, with the dragon body entirely subordinated to the face as principal part, are, for instance, pl. II: 53, III: 68, III: 76, XIV: 434, XV: 487 (belly section), XIX: 649 (belly section), XXIII: 976, XXVI: 1211. Much more elongated and decidedly on the way to becoming *»dragonized t'aot'ie«* are pl. I: 9, XII: 297, XIX: 649 (neck belt), XXV: 1189, XXVI: 1206 (belly section), XXVII: 1268, and XXVII: 1284. We have several typical examples in our plates of frankly *»dragonized t'aot'ie«* (*C 2*). Pl. XV: 487 is most instructive. Here the belly section has a bodied t'aot'ie, somewhat stiff and mechanical in its execution, which reveals a not too primary stage but quite typically a *»bodied t'aot'ie«*. The neck belt and the foot belt (and the lid), on the contrary, have this same bodied t'aot'ie translated, in all its details, into an equally typical *»dragonized t'aot'ie«*; here the elongated dragon body is entirely preponderant, the t'aot'ie idea being relegated to the second plane. Another good example is pl. IV: 91, in which the dragonized t'aot'ie contains nothing that does not belong to a primary bodied t'aot'ie, but has the elongated form which brings the dragon impression into the foreground. Slightly more advanced are the dragonized t'aot'ie of pl. XXVI: 1206 (neck belt), XXXIII: 139, XLV: 552, LVI: 1277 (neck belt). Here the dragon nature of the body has been emphasized by the introduction of features properly belonging to the *»winged dragon«* (*C 8*), and the *»feathered dragon«* (*C 7*) not inherent in the original bodied t'aot'ie, and we shall see presently how important this phenomenon is for enabling us to understand the birth of a very frequent B element (*B 2*, animal triple band).

*C 3—C 10.* What I said above about *A 1—A 3*, that it would not have been necessary for the thesis of this paper to make such subdivisions, applies equally well here. We shall see that all the various dragons are functionally interchangeable: in décor schemes where a trunked dragon will do, a beaked dragon will also be allowed, and vice versa, etc. I could therefore have brought them all together under one rough heading: *»dragons«*. I have however found it useful for readers

who have not access to all the albums quoted here to obtain from my brief definitions of each vessel below at least an approximate idea of what it looks like, and for that purpose I have distinguished no less than 8 kinds of dragons. This is a more elaborate scheme than I followed in »Yin and Chou in Chinese Bronzes«. What I there called »gaping dragon« I have here divided into two (beaked dragon and jawed dragon); and I have added a category »deformed dragon«.

C 3. The trunked dragon occurs in several variants. Good examples are furnished by pl. VI: 95, XIV: 466, XVII: 591, XVIII: 620, XIX: 649 (neck belt), XXII: 805, XXIII: 887, XXVII: 1268, LVI: 1277.

C 4. Beaked dragons are those in which the lower jaw has coalesced with the front paw so that only the upper jaw is left visible, which then remains in the shape of a kind of hooked beak. This dragon is extremely common; we have it e. g. in pl. I: 9, III: 76, IV: 80, X: 254, XXXII: 129, XLII: 454, etc. This dragon is almost invariably very vivid and realistic, cases of strong stylization like pl. XLII: 473 being very rare.

C 5. The jawed dragon is the somewhat alligator-like creature of pl. V: 88, XIX: 649 (foot belt), XXVII: 1284 (foot belt), XLVI: 554 (foot belt), LII: 953. It sometimes (though rarely) has a curved or arched body, as in pl. XIII: 299 (foot belt), and an enlarged variety of it, with a curled body, is shown in pl. XIII: 299 (belly section).

C 6. The turning dragon varies considerably; it really comprises several kinds of dragons combined under one heading, and some of them are highly stylized. Examples: pl. XI: 295, XV: 501, XXVI: 1211 (belly section), XXXIX: 378, XL: 381, 393, XLII: 454.

C 7. The feathered dragon is illustrated in pl. XLIV: 544 (neck belt).

C 8. The winged dragon is closely allied to the beaked dragon and has generally the same beaked head, but its body has two horizontal principal strokes, the lower representing the body, the upper a kind of elongated wings: pl. XII: 297, XIV: 466 (foot belt), XVI: 505, 509, XXIII: 887, XLV: 552.

C 9. The S dragon is illustrated in pl. XII: 298 (neck and foot belts).

C 10. Deformed dragon. If we start from pl. XVII: 592 (foot belt), in which the derivation of the deformed dragon from a real dragon is still clearly visible, we realize how eccentric figures like the deformed dragons of pl. XVII: 591, XXXII: 132, XLIV: 544 (foot belt), have originated.

C 11. Bird. Examples: pl. V: 92, XVII: 592, XXVI: 1211, XLVI: 554, XLVII: 621, LI: 921.

C 12. Snake. The ordinary snake is illustrated in pl. XI: 295, XXI: 775, XXII: 805, XL: 381. There is also a big snake emerging with two bodies from a common head: pl. XXIX: 26.

C 13. Whorl circle. Examples: pl. V: 92, VI: 95, X: 248, XI: 295, XXXIII: 135, XXXVIII: 364, XXXIX: 378, XL: 381, 393.

*C 14.* Blade. Hanging blades are illustrated in pl. VI: 98, and in combination with cicadas in pl. IV: 80, 91, V: 88, 92, VI: 95. Rising blades occur e. g. in pl. XIII: 431, XX: 749, XXI: 775, XXII: 835, XXIV: 986, XXVI: 1211, LI: 921.

*C 15.* Eyed blades. Certain forms of »eyed blades« as in pl. XXII: 805 might seem to suggest that the »blade« itself has really its origin in the cicada, and is the result of a stylization of that element. That this is not so, however, clearly follows from various facts. On the one hand, there are many cases in which, on vessels of the most primary type, combined with highly realistic t'aot'ie, e. g. pl. III: 76, or indeed with fully naturalistic cicadas, as in pl. IV: 80, X: 248, there are on the legs blades that have not the slightest hint of a cicada; it is inconceivable that these blades could be remnants of cicadas, so highly dissolved that no traces even of the real animal were preserved, not even a pair of eyes, and yet occurring on the same vessels as real, unaltered cicadas. On the other hand, in cases like pl. IV: 80 we can clearly observe that the blade and the cicada are two independent elements, here in free combination, and we conclude that the blade as such was a primary décor element, quite independent of the cicada.

The combination just quoted, however, is quite interesting, for it tells us how the »eyed blade« has originated. A realistic cicada has been adapted on a blade, as in pl. IV: 80, V: 88, 92, VI: 95 and gradually the two elements have coalesced, resulting in a blade with a remnant of a cicada in the form of a pair of eyes. This is what I call »eyed blades«. Examples: pl. XX: 706, XXII: 805, XXV: 1189.

*C 16.* Spiral band. Examples: pl. IX: 214, XIII: 431, XVIII: 624, XLII: 473, LII: 953.

*B 1.* Dissolved t'aot'ie. We have already seen (under *C 1* above) how in a case like pl. XXII: 835 the genuine t'aot'ie (*A 1*, *A 2*, *A 3*) has taken a first step towards dissolution: the eyes, horns and ears are still clearly visible, and the mouth part is not obliterated, but it is badly deformed. This line of evolution has been followed up, and the result, the final stage, has become what I call *B 1*, dissolved t'aot'ie. Here only the eyes are really left intact, all the rest of the face (and body in the case of bodied t'aot'ie) having been dissolved into a maze of spirals and hooks: only to the eye which knows the primary t'aot'ie and can compare the realistic figure with this dissolved final stage are the contours of the face elements and of the body vaguely perceptible. Striking examples of this phenomenon are: pl. XXX: 100, XXXV: 181, XLVIII: 720, L: 854, LII: 1028, LIII: 1067, LIV: 1179, LV: 1192.

*B 2.* Animal triple band. There is, however, as we have observed above (under *C 2*) another line along which the t'aot'ie has in many cases evolved. The body has been elongated, the dragon nature of it has been accentuated, it has even incorporated features of the feathered dragon and the winged dragon: the body is in several »stories«, one marking an elongated wing, as in the winged dragon,

and above this there crop up vertical feathers or quills (reminding us of the feathered dragon). The result is *C 2*, the dragonized t'aot'ie (pl. XXVI: 1206, XXXIII: 139, XLV: 552, LVI: 1277). Here again, the t'aot'ie is not entirely dissolved, it is merely modified, altered, corrupted. But here, as well, evolution has continued, and a final stage of extreme dissolution has been reached. In a few cases we can study its origin in a broad (principal) zone, as in pl. XXXIX: 374 and XLVIII: 628. On the belly we can dimly recognize the drawn-out »dragonized t'aot'ie« (*C 2*) with a row of quills on the back, but here the whole animal is so dissolved into spirals and hooks that I call this *B 1* »dissolved t'aot'ie« as well. Mostly, however, this special evolution of the t'aot'ie *via* the dragonized t'aot'ie takes place in more narrow belts (neck belts or foot belts), and then the result is what I have called earlier »animal triple band«, a term which I find useful and still retain. The important point to be observed here is that the *B 2* animal triple band is in principle a dissolved dragonized t'aot'ie, the tripartite nature of the theme being due to this origin: the lowest horizontal row is the remnant of the feet of the dragon, the middle one is the body, and the top one is the row of quills, the latter very often quite discernible even in the *B 2* »animal triple band« version, the final stage of dissolution. Examples with quills still visible: pl. XXX: 101, XXXIV: 169, XXXV: 260, XXXVI: 262, 311, XXXIX: 374, XLVI: 596, LV: 1214. Examples in which the quills as well are dissolved into a mesh of geometrical lines: pl. XXVIII: 18, XXIX: 41, XXXI: 117, XXXVII: 349, XLIII: 512, XLIX: 723 (foot belt).

*B 3. De-tailed bird.* We have already seen (*C 11*) that the bird is a common décor element. Sometimes it is drawn in an extremely simple and primitive fashion, as if it were carved in wood, e. g. pl. V: 92, LI: 921, but in other cases it is embellished by a more elaborate and extended tail as in pl. XLVI: 554 (top belt). Now it sometimes happens that one of the legs is drawn pointing slightly backwards and it may then form, with the down-sweeping plume of the tail, something of a C-line: pl. XLI: 391, XLVII: 621. When now the bird is exposed to the same tendency of stylization and dissolution as we have witnessed in the case of the t'aot'ie-dragons, this whole hind-part is detached from the body of the bird and hangs free, by itself, in a very curious way. This corrupted form of the bird is what I call the de-tailed bird. Examples: pl. XXXI: 123, XXXVII: 344, XLIII: 517, LVI: 1251; very corrupted in XXVIII: 21.

*B 4. Eyed spiral band.* Is this a further reduction of the dissolved t'aot'ie of, e. g., pl. XXXV: 181, due to its being compressed within a narrow belt? Examples: pl. XXXVII: 349, XXXVIII: 360.

*B 5. Eyed band with diagonals.* Is this a dissolved form of an S dragon? Examples: pl. XXXIV: 177, XXXVII: 344.

*B 6. Band of circles.* This extremely important element is found, e. g., in: pl. XXXI: 117, XXXVI: 262, XXXVII: 349, XXXIX: 374, XLI: 438, XLIV: 527, 544, XLVI: 596, XLVIII: 720, XLIX: 723, L: 850, LIII: 1101, LIV: 1120, LVI: 1277.

*B 7. Square with crescents.* Examples: pl. XXX: 100, XXXIII: 135, XXXVIII: 364, XL: 393, XLV: 550.

*B 8. Compound lozenges.* These occur sometimes alone: pl. XLI: 438, XLIV: 527, LIV: 1120. Sometimes they are combined with spikes: pl. XXXII: 129, 132, XXXVII: 349, XXXIX: 378, XL: 381, XLII: 454.

*B 9. Spikes.* We have just had examples of spikes combined with *B 8* compound lozenges. Alone they occur, e. g., in pl. XXVIII: 18, 21, XXIX: 26. They are sometimes quite protruding, sometimes they are but slightly raised knobs, in a few cases nothing but a circle marked on a smooth surface (e. g. XXXII: 132).

*B 10. Interlocked T's.* Examples: pl. XXVIII: 21, XLII: 473, XLVII: 603, LII: 953, and, in a corrupted form, XLV: 552.

*B 11. Vertical ribs.* Examples: pl. XXXVIII: 360, XL: 393, XLI: 391, XLVI: 554, XLVII: 621, LI: 921.

There are two frequently occurring elements which I have left out of the preceding scheme. One is the spiral filling (»lei-wen«), which is practically ubiquitous; if I had put it on record as *C 17*, I should have had to repeat this *C 17* almost everywhere. I pass it over in silence, and leave it to the reader to bear in mind that the spiral filling is a frequent additional embellishment of no group-distinctive importance. On the other hand I have skipped the »hooked shield« seen, e. g., in pl. IV: 80. It is really a base ornament for the flanges which protrude from the body and serve to divide the surface into vertical panels; when such a flange has been adapted as the nose ridge of a *t'aot'ie*, the hooked shield is often adapted as a forehead ornament of the *t'aot'ie*, e. g., pl. XII: 297. The hooked shield must not for that reason be mistaken for a rudimentary *t'aot'ie*. Its adaptation as a forehead ornament of the *t'aot'ie* is similar to that of the cicada for filling up a blade. The hooked shield's primary rôle of an embellished base of a flange, a panel-dividing line, has entailed its sometimes serving as the principal divider, the flange having been reduced to a slight suggestion of a raised ridge, e. g. pl. XXVI: 1211, or else lost altogether, e. g. pl. XII: 295 (foot belt). Because of its fundamental function as a »divider« connected with the flanges, which I reckon as »accessories« of the body, I do not include the hooked shield in the above list, which gives the *contents* of the décor scheme on the surface of the bodies.

## SQUARE TING.

### I. A ELEMENTS.

**A2: A6.** 1. Ting in Hakkaku pl. 3, our pl. I. Principal surface covered by bodied t'aot'ie, uni-décor.

**A1: A5: A6:** 2. Ting in BMFEA VI, pl. 11: 2 (Kunstindustrimuseum, Copenhagen). Principal surface covered by mask t'aot'ie, flanked by vertical dragons, uni-décor. Chou inscription. 3. Ting in Burchard coll. (photo), id.

### II. A + C ELEMENTS.

**A1: A6: C6.** 4. Ting in Umebara II: 93 (Menten coll.). Principal surface covered by mask t'aot'ie, flanked by turning dragons, uni-décor.

**A2: C 4.** 5. Ting in Exhibition, pl. I: 248 (Elgin coll.). Principal surface covered with bodied t'aot'ie, upper belt with beaked dragons. 6. Ting in Shierkia I: 2, id. Yin inscr. 7. Ting in Wuying 6, id. Yin inscription. 8. Ting in Mengwei, Sü 3, id. 9. Ting in MFEA, our Pl. I, id. 9 a. Ting in Cull coll. (photo), id. 10. Ting in Chengts'iu 1, id. 11. Ting in Ch'angan 1: 2 id. 12. Ting in Loo coll. (photo), id.

**A2: C8.** 13. Ting in Wuying 8, also in Ill. Cat. 10. Principal surface covered with bodied t'aot'ie, upper belt with winged dragons.

**A2: C12.** 14. Ting in Paoyün 15. Principal surface covered with bodied t'aot'ie, upper belt with snakes. Yin inscription.

### III. B ELEMENTS.

**B2.** 15. Ting in Shant'u 41. Principal surface bare, upper belt with animal triple band.

**B2.** 16. Ting in Shant'u 40. Centre of principal surface bare, upper and lower belt with animal triple band, side borders with rudiments of same. Yin inscription. 17. Ting in a private Chinese coll. (photo), id.

**B2: B9.** 18. Ting in Tsun 1: 24, our pl. XXVIII. Centre of principal surface bare, upper belt with animal triple band, lower belt and side borders with spikes. Chou inscription. 19. Ting in Paoyün 16, id. (probably same vessel Voretzsch 6). 20. Ting in Tsun 1: 25, id.

**B3: B9: B10.** 21. Ting in Tsun 1: 27 (also Chengsung, Shang 25), our pl. XXVIII. Centre of principal surface filled with interlocked T's. Upper belt with de-tailed birds. Lower belt and sides with spikes. Chou inscription.

### IV. B + C ELEMENTS.

**B2: C14.** 22. Ting in Shan 3: 9. Upper belt with animal triple band, below this hanging blades.

**B8: B9: C11.** 23. Ting in Wuying 4 (also BMFEA 8, pl. 1). Centre of principal surface filled with compound lozenges, lower belt and sides with spikes, upper belt with birds. Yin inscription.

*B9: C12. 24.* Ting in Chengsung, Shang 14. Centre of principal surface bare, lower belt and sides with spikes, upper belt with snakes. Chou inscription.

*B9: C6: C13. 25.* Ting in T'ao 1: 23. Centre of principal surface bare, lower belt and sides with spikes, upper belt with alternating turning dragons and whorl circles.

*B9: C12: C13. 26.* Ting in Shant'u 43 and 44 (two vessels), our pl. XXIX. Centre of principal surface bare, lower belt and sides with spikes, upper belt with snake having two bodies going out right and left from a common head, in the bends of the snake whorl circles deformed so as to have dots instead of whorl commata. Chou inscription. **27.** Ting in Sh'erkia VII: 1, id. Yin inscription. **28.** Ting in Heng, 4, id. Chou inscription. **29.** Ting in Burchard Chin. Kunst I, pl. 23, id. **30.** Ting in T'ao, Sü Shang 17, id. **31.** Ting in Lianglei 1: 1, id. **32.** Ting in Shan 3: 1, id. **33.** Ting in Yamanaka coll., London (photo), id. **34.** Ting in Mus. Cernuschi (photo), id.

*B8: B9: C5. 35.* Ting in Wuying 1 (also BMFEA 8, pl. 1). Centre of principal surface filled with compound lozenges, lower belt and sides with spikes, upper belt with jawed dragons. Yin inscription.

#### V. C ELEMENTS.

*C8. 36.* Ting in Mengwei, Shang 9. Principal surface bare, upper belt with winged dragons. Chou inscription.

*C3: C11. 37.* Ting in Oppenheim coll. (photo). Centre of principal surface bare, upper belt with trunked dragons, lower belt and side belts with birds (these latter on the verge of becoming *B3* de-tailed birds).

*C3: C14. 38.* Ting in the Malmö Museum (photo). Upper belt with trunked dragons, below this hanging blades. **39.** Ting in T'ao, Sü Shang 15, id. Yin inscription.

A more unusual combination of elements on a Ting in Ill. London News Nr. 5059.

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There is no mixing of A and B elements in this group. A goes with C, and B goes with C, but A does not go with B. I know of only one exception:

*A2: B6: B9: B10. 39 a.* Ting in Ill. Cat 8. Upper belt with bodied t'aot'ie, surface with interlocked T's, spikes and circle bands.

### TING WITH SUPPORTING ANIMALS.

#### I. A ELEMENTS.

*A4. 40.* Ting in the MFEA, our Pl. II. Belly bare, neck belt filled with cicadas.

#### II. B ELEMENTS.

*B2. 41.* Ting in Shant'u 21, our pl. XXIX. Belly bare, neck belt with animal triple band. Yin inscription. **42.** Ting in Tsun 1: 17, id. Yin inscription. **43.** Ting in Sh'erkia VI: 3,

id. **44**. Ting in Sirén, A History I, Pl. 27 B, id. **45**. Ting in Yechung 13, id. **46**. Ting in Hellström coll. (photo), id. **47**. Ting in Friends of Chin. Art, 1st Exh. Chin. Art, Mills college, 1934, pl. 4 (Bensabott coll.), id.

### III. C ELEMENTS.

**C4. 48**. Ting in Umehara II, 94, also BMFEA 8, pl. VII (Stoclet coll.). Square mouth, belly bare, neck belt with beaked dragons. Yin inscription. **49**. Ting in a private coll. (photo), id. **50**. Ting in T'ao 1: 16, id. **51**. Ting in Shan 2: 19, id., but for a round mouth. **C2. 52**. Ting in Wuying 18, also BMFEA 8, pl. VII. Round mouth, belly bare, neck belt with dragonized t'aot'ie. Yin inscription.

## TING.

### I. A ELEMENTS.

**A2: A6. 53**. Ting in a private collection, our Pl. II. Belly covered with bodied t'aot'ie, uni-décor. **54**. Ting in Tsun 1: 13, id. **55**. Ting in Umehara II: 89 (Mc Leod Coll.), id. Yin inscription. **56**. Ting in Umehara II: 88 (Buckingham Art Inst. Chicago), id. **57**. Ting in Voretzsch 4, id. **58**. Ting in Koop 3 (Collie coll.), id. **59**. Ting in Shèrkia IV: 5, id. **60**. Ting in Shuangkien 5, id. **61**. Ting in Tsun 1: 12, id. **62**. Ting in T'ao 1: 18, id. **63**. Ting in Shan 2: 3, id. **64**. Ting in Musée du Louvre (photo), id. **65**. Ting in the Denis Cohen coll. (photo), id. **66**. Ting in C. T. Loo collection (photo), id. **67**. Ting in Paoyün 13, id. **A2. 68**. Ting in Paoyün 21, our pl. III. Belly bare, neck belt with bodied t'aot'ie. Yin inscription. **69**. Ting in Hakkaku 2, also BMFEA 8, pl. 3, id. Yin inscription. **70**. Ting in Yechung 8, also in Shèrkia X: 4, id. **71**. Ting in Shan 2: 40, id. **72**. Ting in Heng 9, id. Chou inscription. **73**. Ting in a private coll. (photo), id. **A4. 74**. Ting in BMFEA 6, pl. 4 (Hellström coll.). Belly bare, neck belt with cicadas.

### II. A + C ELEMENTS.

**A1: A4: C5. 75**. Ting in Exhibition pl. 2: 11 (Chinese Imperial coll.). Neck belt with mask t'aot'ie and jawed dragons, below this on the belly hanging cicadas. **A2: C4. 76**. Ting in Axel Johnsson coll., our Pl. III. Belly covered with bodied t'aot'ie, neck belt with beaked dragons. **77**. Ting in BMFEA 8, pl. 6 (Lundgren coll.), id. Yin inscription. **A2: C3: C6. 78**. Ting in Exhibition pl. 1: 216 (Ingram coll.). Belly covered with bodied t'aot'ie flanked by small turning dragons, neck belt with trunked dragons. **A4: C4: C14. 79**. Ting in the coll. of H. R. H. the Crown Prince of Sweden (photo). Neck belt with beaked dragons, below this hanging blades with cicadas. **80**. Ting in the Malmö Museum, our Pl. IV, id. **81**. Ting in Hellströms coll. (photo), id. **82**. Ting in the Royal Scottish Museum (photo), id. **83**. Ting in the Nelson Gallery of Art, Kansas City (photo), id. **84**. Ting in Chengsung, Shang 3, id. **85**. Ting in Chengsung, Shang 5, id. Yin inscription. **86**. Ting in MFEA, id.

*A4: C5: C14. 87.* Ting in Shan 2: 2. Neck belt with jawed dragons, below this hanging blades with cicadas. *88.* Ting in Shierkia IV: 5, our pl. V, id.

*A4: C13. 89.* Ting in Ill. Cat. of Chinese Art, Burl. Arts Club 1915, pl. 36 (Harding Smith coll). Belly bare, neck belt with alternating cicadas and whorl circles.

*A4: C2: C14. 90.* Ting in Wuying 22. Neck belt with dragonized t'aot'ie, below this hanging blades with cicadas. *91.* Ting in Tsun 1: 14, our Pl. IV, id.

*A4: C11: C13: C14. 92.* Ting in Hellström coll., our Pl. V. Neck belt with alternating birds and whorl circles, below this hanging blades with cicadas. *93.* Ting in Hellström coll., id.

*A4: C3: C13: C14. 94.* Ting in Voretzsch 5 (Imperial coll.). Neck belt with alternating trunked dragons and whorl circles, below this hanging blades with cicadas. *95.* Ting in Kunsthistorisches Museum, Copenhagen, our pl. VI, id.

*A4: C6: C13: C14. 96.* Ting in Shan 2: 45. Neck belt with alternating turning dragons (very stylized) and whorl circles, below this hanging blades with cicadas.

*A4: C10: C13: C14. 97.* Ting in Chengsung, Shang 7. Same type as the preceding, only the turning dragon has been so changed as to be entirely deformed. Yin inscription.

*A4: C14. 98.* Ting in the Malmö museum, our pl. VI. Neck belt with cicadas, below this hanging blades on the belly.

*A4: C14: C16. 99.* Ting in Paoyün 17, also in Voretzsch 8 and Ill. Cat. 9. Neck belt with cicadas, below this spiral band, below this hanging blades.

### III. B ELEMENTS.

*B1: B7. 100.* Ting in Yechung 14, our pl. XXX, now in the Royal Scottish Museum. Belly partly covered with dissolved t'aot'ie, a triangular section, with spiral filling, contains squares with crescents.

*B2. 101.* Ting in Shuangkien 7, our pl. XXX. Belly bare, neck belt with animal triple band. *102.* Ting in Paoyün 18, id. *103.* Ting in Paoyün 19, id. *104.* Ting in Shierkia, VIII: 3, id. *105.* Ting in Shierkia VIII: 5, id. *106.* Ting in Shierkia VII: 3, id. *107.* Ting in Tsun 1: 16, id. Yin inscription. *108.* Ting in Voretzsch 3 (Imperial coll.), id. (is this the same vessel as 103?). *109.* Ting in Shant'u 26, id. *110.* Ting in a private collection (photo), id. *111.* Ting in a private Chinese collection (photo), id. *112.* Ting in Chengts'iu 4, id. Chou inscription. *113.* Ting in Shan 2: 64, id. Chou inscription. *114.* Ting in Shan 2: 23, id. *115.* Ting in Wuying 21, also BMFEA 8, pl. 4, id. Yin inscription. *116.* Ting in Exhibition pl. 2: 23, id. (unusual features of shape and legs).

*B2: B6. 117.* Ting in Tsun 1: 19, our pl. XXXI. Belly bare, neck belt with animal triple band (very dissolved), bordered by two circle bands. *118.* Ting in the collection of H. R. H. the Crown Prince of Sweden (photo), id. (the animal in the band somewhat better preserved, legs pointed and hollow).

*B3. 119.* Ting in Mengwei, Sü 6, also BMFEA 8, pl. 4. Belly bare, neck belt with detailed birds. Chou inscription. *120.* Ting in Shant'u 31, id. Chou inscription. *121.* Ting in Chengsung, Shang 24, id. Chou inscription. *122.* Ting in Mengwei, Shang 7, id. *123.* Ting in Chengsung, Shang 11, our pl. XXXI, id. *124.* Ting in Shant'u 28, id. Chou

inscription. 125. Ting in Shant'u 30, id. 126. Ting in Shan 2: 73, id. Chou inscription. 127. Ting in T'ao 1: 24, also in Heng 3, id. Chou inscription.

*B5. 128.* Ting in a Chinese collection (photo). Belly bare, neck belt with eyed band with diagonals.

#### IV. B + C ELEMENTS.

*B8: B9: C4. 129.* Ting in Mengwei, Sü 2, our Pl. XXXII. Belly covered with compound lozenges and spikes. Neck belt with beaked dragons. Yin inscription. 130. Ting in Voretzsch 7 (Imperial coll.), id. (?), neck belt badly corroded, but probably the same elements). 131. Ting in T'ao 1: 19, id. Yin inscription.

*B8: B9: C10. 132.* Ting in MFEA, our Pl. XXXII. Belly covered with compound lozenges and «spikes», the latter only marked by circles but not raised; neck belt with deformed dragons.

*B8: B9: C16. 133.* Ting in the Musée du Louvre (photo). Belly nearly exactly same as the preceding, neck belt with spiral band.

*B10: C2. 134.* Ting in Shan 2: 26. Belly covered with interlocked T's, neck belt with dragonized t'aot'ie.

*B7: C13. 135.* Ting in a private collection (photo), our pl. XXXIII. Belly bare, neck belt with alternating squares with crescents and whorl circles. 136. Ting in Shierkia XI: 18, id. 137. Ting in Shan 2: 29, id.

*B6: C16. 138.* Ting in Shierkia IV: 6. Belly bare, neck belt with spiral band, bordered by two circle bands.

#### V. C ELEMENTS.

*C2: 139.* Ting in MFEA, our Pl. XXXIII. Belly bare, neck belt with dragonized t'aot'ie. 140. Ting in a private collection (photo), id. 141. Ting in Ann. Rep. Smithson. Inst. 1914, Ferguson Pl. 2: 1, (Ferguson coll.), id. 142. Ting in Churchill collection (photo), id. (legs of vessel flat and curving outwards). Yin inscription.

*C2: C14. 143.* Ting in a private collection (photo). Neck belt with dragonized t'aot'ie, below this hanging blades.

*C3: C13. 144.* Ting in Wuying 20. Belly bare, neck belt with alternating trunked dragons and whorl circles. 145. Ting in Paoyün 20, id. 146. Ting in Shan 2: 27, id. 147. Ting in Shan 2: 6, id.

*C4. 148.* Ting in Shierkia IV: 3. Belly bare, neck belt with beaked dragons.

*C4: C14. 149.* Ting in Maandblad 1935, p. 31. (Mus. van Aziat. Kunst, Amsterdam). Neck belt with beaked dragons, below this hanging blades on belly.

*C5. 150.* Ting in Shan 2: 59. Belly bare, neck belt with jawed dragons. Chou inscription.

*C6: C13. 151.* Ting in Shant'u 22. Belly bare, neck belt with alternating turning dragons and whorl circles. 152. Ting in Chengsung, Shang 15, id. (worn so whorls practically effaced). 153. Ting in Yechung 10, id.

*C9. 154.* Ting in Sungchai 3. Belly bare, neck belt with S dragons. 155. Ting in Wuying 23, id.

*C10.* 156. Ting in Sungchai 2. Belly bare, neck belt with deformed dragons (?). 157. Ting in Burchard, Chin. Kunst, pl. 23, id.

*C12.* 158. Ting in Yechung 9, also in Shierkia X: 6. Belly bare, neck belt with snakes. 159. Ting in Shant'u 29, id. (here snake bodies splitting out from one head).

*C13.* 160. Ting in Shan 2: 20. Belly bare, neck belt with whorl circles.

*C16.* 161. Ting in Shierkia 4: 7 (and 4: 8). Belly bare, neck belt with spiral band.

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Here again, in this large and fundamentally important Ting catagory, A does not mix with B. Both go together with C elements but not with each other. An exception is a Ting in Shan 2: 12, which has a circle band upmost, beneath that a belt with beaked dragons and below this hanging cicadas; but the picture is poor and the vessel is hardly convincing.

## LI.

### A ELEMENTS.

*A3: A6.* 162. Li in BMFEA 6, pl. 10 (Hellström coll.). Bovine t'aot'ie, uni-décor (pointed legs). 163. Li in C. T. Loo coll., our Pl. VII. Same elements. The vessel is very large, the short legs are unusual, but undoubtedly genuine.

*A1: A6.* 164. Li in Kümmel XI, also Maandblad 1929 (Schoenlicht coll.). Mask t'aot'ie, uni-décor.

*A2: A6.* 165. Li in Tsun 2: 20. Bodied t'aot'ie (?), not quite clear from the photo), rather stylized, uni-décor. Chou inscription.

### II. A + C ELEMENTS.

*A1: C10.* 166. Li in Koop, pl. 2 (Murray coll.). Mask t'aot'ie on body, neck belt containing some kind of deformed dragons (?). 167. Li in Exhibition pl. 1: 258 (Calmann coll.). The neck belt is so incrusted that the décor is hardly visible; I place it here tentatively. 168. Li in Shūkan 13 (Shiobara coll.), id.

### III. B ELEMENTS.

*B2.* 169. Li in MFEA, our Pl. XXXIV. Belly bare, neck belt with animal triple band. 170. Li in Sungchai 6, id. 171. Li in Chengsung, Shang 26, id. 172. Li in Ill. Cat. 1, id. 173. Li in Voretzsch 39 (Voretzsch coll.), id. 174. Li in private Chinese coll. (photo), id. 175. Li in Shan 3: 14, id. 176. Li in Chengts'i 10, id.

*B5.* 177. Li in Wuying 37, our Pl. XXXIV. Belly bare, neck belt having eyed band with diagonals. 178. Li in Koop 49 a (Seligman coll.), id.

*B8.* 179. Li in Shan 3: 26, also BMFEA 8, pl. 29. Belly bare, neck belt with compound lozenges. Yin inscription.

*B1: B2.* 180. Li in Eumorfopoulos 1: 5. Belly in its major part covered with dissolved t'aot'ie, neck belt with animal triple band.

IV. B + C ELEMENTS.

*B1: C16.* 181. Li in Bluett coll., our Pl. XXXV. Belly in its major part covered with dissolved t'aot'ie, neck belt with spiral band (the latter seems to be a very dissolved remnant of some kind of dragon). 182. Li in Musée Cernuschi (photo), id., yet the neck belt having an ordinary spiral band.

V. C ELEMENTS.

*C2.* 183. Li in Pokut'u 19: 6. Belly bare, neck belt with dragonized t'aot'ie. Yin inscription.

*C16.* 184. Li in Bluett collection (photo). Belly bare, at the neck two spiral bands.

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In this group there is a mixing of A and B in the following case:

*A1: B2.* 185. Li in Umehara II: 95 (private coll. Boston). Belly covered with bovine t'aot'ie, neck belt with animal triple band.

LI-TING.

I. A ELEMENTS.

*A1: A5: A6.* 186. Li-ting in Churchill collection, our Pl. VII. Belly covered with mask t'aot'ie, flanked by vertical dragons, uni-décor. 187. Li-ting in Yechung 11, id. 188. Li-ting in Chengsung, Shang 9, id. Yin inscription. 189. Li-ting in Mengwei, Shang 8, id. 190. Li-ting in Paoyün 8, id. Chou inscription. 191. Li-ting in Shierkia VI: 1, id. 192. Li-ting in Burchard, Chin. Kunst I, pl. 27, id. 193. Li-ting in Tsun 1: 18, id. 194. Li-ting in Paoyün 11, id. Yin inscription. 195. Li-ting in Huaimi 5, id. Yin inscription. 196. Li-ting in Chengts'iu 2, id. Yin inscription. 197. Li-ting in Sirén, A History I, pl. 26 (Burchard coll.), id. 198. Li-ting in Burchard, Chin. Kunst II, pl. 13, id. 199. Li-ting in Shan 2: 22, id. 200. Li-ting in Shan 2: 44, id. 201. Li-ting in a private collection (photo), id. 202. Li-ting in Tsun 1: 26, our Pl. VIII id. (here the horns of the t'aot'ie are S-shaped and not C-shaped as in all the preceding).

*A2: A6.* 203. Li-ting in Shuangkien 6. Belly covered with bodied t'aot'ie, uni-décor. Yin inscription. In this, as in 204—207, the body of the t'aot'ie is corrupted into some careless disconnected strokes. 204. Li-ting in Senoku I: 1, id. Chou inscription. 205. Li-ting in Wuying 15, id. 206. Li-ting in Paoyün 10, id. 207. Li-ting in T'ao I: 26, id. Yin inscription. 208. Li-ting in Eumorfopoulos I: 1, id. Here as in the following two the body is strongly simplified. 209. Li-ting in Tch'ou, pl. 14, id. 210. Li-ting in Shierkia VIII: 1, id.

*A4.* 211. Li-ting in MFEA, our Pl. VIII. Belly bare, neck belt with cicadas.

*A2: A3.* 212. Li-ting in Paoyün 12, our Pl. IX. Belly covered with bovine t'aot'ie, neck belt with bodied t'aot'ie (body rather corrupted).

*A2: A4.* 212 a. Li-ting in T'ao 1: 13. Belly covered with bodied t'aot'ie, neck belt with cicadas.

II. A + C ELEMENTS.

A2: C16. 213. Li-ting in Victoria and Albert Museum (photo). Belly covered with bodied t'aot'ie, above this spiral band.

A1: A5: C16. 214. Li-ting in Bluett collection, our pl. IX. Belly covered with mask t'aot'ie, flanked by vertical dragons, above this a spiral band. 215. Li-ting in Yechung 12, id. 216. Li-ting in Chengsung, Shang 16, id. 217. Li-ting in Wuying 10, also BMFEA 8, pl. 2, id. Yin inscription. 218. Li-ting in Wuying 11, id. 219. Li-ting in Mengwei, Sū 4, also BMFEA 8, pl. 3, id. Yin inscription. 220. Li-ting in Wuying 13, id. Yin inscription. 221. Li-ting in Wuying 14, id. 222. Li-ting in Chengsung, Shang 8, id. 223. Li-ting in Chengsung, Shang 10, id. Yin inscription. 224. Li-ting in Paoyün 5, id. 225. Li-ting in Paoyün 6, id. 226. Li-ting in Paoyün 7, id. 227. Li-ting in Paoyün 4, id. 228. Li-ting in Shäerkia XI: 17, id. 229. Li-ting in Umehara, II: 91 (Museum of Fine Arts, Boston), id. Yin inscription. 229 a. Li-ting in Cull collection (photo), id. 230. Li-ting in Yamanaka collection, London, (photo), id. 231. Li-ting in Musée Cernuschi (photo), id. 232. Li-ting in Senoku I: 1, id. Yin inscription. 233. Li-ting in G. Werner collection, Gothenburg (photo), id. 234. Li-ting in Shant'u 20, id. 235. Li-ting in Heng, 5, id. Yin inscription. 236. Li-ting in Heng, 7, id. Yin inscription. 237. Li-ting in T'ao I: 22, id. Yin inscription. 238. Li-ting in T'ao I: 12, id. 239. Li-ting in Ch'angan I: 4, id. 240. Li-ting in Huaimi, Shang 3, id. Yin inscription. 241. Li-ting in Huaimi, Shang 4, id. 242. Li-ting in Shiliu I: 21, id. 243. Li-ting in Shan 2: 10, id. 244. Li-ting in Shan 2: 38, id. 245. Li-ting in Shan 2: 39, id. 246. Li-ting in Shan 2: 54, id. Yin inscription. 247. Li-ting in Shina kobijutsu 2, id.

A1: A4: C13. 248. Li-ting in a Chinese coll., our Pl. X. Belly covered with mask t'aot'ie, neck belt with alternating cicadas and whorl circles.

A1: A4: A5: C13. 249. Li-ting in Oppenheim coll. (photo). Belly covered with mask t'aot'ie, flanked by vertical dragons, neck belt with alternating cicadas and whorl circles. 250. A sister vessel of the preceding, Weill coll. (photo).

A2: C4. 251. Li-ting in the Malmö Museum (photo). Body covered with bodied t'aot'ie, neck belt with beaked dragons (very stylized).

A2: C5. 252. Li-ting in Nelson Gallery of Art, Kansas City (photo). Belly covered with bodied t'aot'ie, neck belt with jawed dragons (of a curved variety).

A2: A5: C4. 253. Li-ting in Senoku I: 3. Belly covered with bodied t'aot'ie, flanked by vertical dragons, neck belt with beaked dragons. 254. Li-ting in Oeder coll., our pl. X, id. 255. Li-ting in Gedächtnis, pl. 7, also in Umehara II: 90 (Hardt coll.), id. 256. Li-ting in Maandblad 1930, p. 351 (a Dutch coll.), id. 257. Li-ting in Heng 6, id.

A2: A5: C16. 257a. Li-Ting in Seligman coll. (photo). Belly covered with bodied t'aot'ie, flanked by vertical dragons, above this spiral band.

A3: C12. 258. Li-ting in Hakkaku 1. Belly covered with bovine t'aot'ie, neck belt with snakes and bosses (possibly originally whorl circles?).

A3: A5: C12. 259. Li-ting in Exhibition, Pl. I (Hellström coll.). Belly covered with bovine t'aot'ie, flanked by vertical dragons (somewhat corrupted), neck belt with snakes — all extremely forcible and primitive.

III. B ELEMENTS.

*B2. 260.* Li-ting in Wuying 17, our Pl. XXXV. Belly bare, neck belt with animal triple band. Yin inscription. *261.* Li-ting in Huaimi, Shang 2, id. Yin inscription.

*B2: B6. 262.* Li-ting in Ill. Cat. 7, our Pl. XXXVI. Belly bare, neck belt with animal triple band, bordered by two circle bands. *263.* Li-ting in T'ao, Pu 4, id.

A Li-ting of a more unusual type (Hellström coll.) is given in RAA X: 1, pl. 6.

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In this group, again, A and B as a rule do not mix. I have found only two exceptions.:

*A2: B6. 264.* Li-ting in Senoku I: 4. Belly covered with mask t'aot'ie, above this circle band.

*A3: B5. 265.* Li-ting in BMFEA 6, pl. 10 (coll. of H. R. H. the Crown Prince of Sweden). Belly covered with bovine t'aot'ie, neck belt having eyed band with diagonals.

KUEI WITH EARS.

I. A ELEMENTS.

*A1: A5: A6. 266.* Kuei in Umebara II: 113 (private coll. Boston). The very indistinct photo seems to show belly covered with mask t'aot'ie, flanked by vertical dragons (?), uni-décor; and the unusually high foot belt containing equally mask t'aot'ie flanked by vertical dragons.

II. A + C ELEMENTS.

*A2: A6: C4. 267.* Kuei in Victoria och Albert Museum, our pl. XI. Belly covered with bodied t'aot'ie, uni-décor. Foot belt with beaked dragons. *268.* Kuei in Burchard, Chin. Kunst I, pl. 27, id. *269.* Kuei in Paoyün 56, id.

*A2: A6: C5. 270.* Kuei in Paoyün 54. Belly covered with bodied t'aot'ie, uni-décor; foot belt with jawed dragons. *271.* Kuei in Umebara II: 108 (Wannieck coll.), id.

*272.* Kuei in Schoenlicht coll. (photo), id.

*A2: A6: C8. 273.* Kuei in Wuying 44. Belly covered with bodied t'aot'ie, uni-décor, foot belt with winged dragons.

*A2: A6: C11. 274.* Kuei in Umebara II: 110 (private coll. Boston). Belly covered with bodied t'aot'ie, uni-décor, foot belt with birds.

*A2: A5: A6: C12. 275.* Kuei in Wuying 40, also BMFEA 8, Pl. 14. Belly covered with bodied t'aot'ie, flanked by vertical dragons, uni-décor, foot belt with snakes. Yin inscription.

*A2: A6: C12. 276.* Kuei in Wuying 43. Belly covered with bodied t'aot'ie, uni-décor, foot belt with snakes. *277.* Kuei in Wuying 42, id.

*A1: A6: C10. 278.* Kuei in Umebara II: 121 (Yamanaka, N. Y.). Square Kuei, principal surface covered with mask t'aot'ie (fairly stylized), uni-décor, foot belt with deformed dragons.

*A1: A5: C6: C13. 279.* Kuei in Shan 8: 19. Belly covered with mask t'aot'ie, flanked by vertical dragons, foot belt with the same elements, neck belt with alternating turning dragons and whorl circles. Yin inscription.

*A1: C4: C8. 280.* Kuei in Ill. Cat. fig. 31. Square Kuei, principal surface covered with mask t'aot'ie, neck belt with beaked dragons, foot belt with winged dragons. Yin inscription.

*A2: C2: C7. 281.* Kuei in Umebara II: 109 (Buckingham coll., Chicago). Belly covered with bodied t'aot'ie (flanked by birds?), neck belt with feathered dragons, foot belt with dragonized t'aot'ie. Yin inscription.

*A2: C3: C4. 282.* Kuei in Paoyün 50, also Voretzsch 23. Belly covered with bodied t'aot'ie, neck belt with beaked dragons, foot belt with trunked dragons.

*A2: C3: C12. 284.* Kuei in BMFEA 8, pl. 12 (Oeder coll.). Belly covered with bodied t'aot'ie, neck belt trunked dragons, foot belt with snakes. Chou inscription.

*A2: C4. 285.* Kuei in Tsun 1: 47. Belly covered with bodied t'aot'ie, neck belt and foot belt with beaked dragons. *286.* Kuei in Senoku I: 35, id. *287.* Kuei in Senoku I: 42, id.

*A2: C4: C5. 288.* Kuei in Senoku Zoku I: 180. Belly covered with bodied t'aot'ie, neck belt with beaked dragons, foot belt with jawed dragons.

*A2: C4: C6: C13. 289.* Kuei in Museum of Fine Arts, Boston (photo). Belly covered with bodied t'aot'ie, foot belt with beaked dragons, top belt with alternating turning dragons and whorl circles. *290.* Kuei in Burchard, Chin. Kunst I, pl. 27, id.

*A2: C4: C8. 291.* Kuei in Chengts'u 14. Belly covered with bodied t'aot'ie (body very dissolved), neck belt with winged dragons, foot belt with beaked dragons. Yin inscription.

*A2: C6: C13. 292.* Kuei in Oeder coll. (photo). Belly covered with bodied t'aot'ie, neck belt and foot belt with alternating turning dragons and whorl circles. *293.* Kuei in Huaimi, Shang 20, id.

*A2: C6: C13. 294.* Kuei in Senoku III: 107. Belly covered with bodied t'aot'ie, neck belt with alternating turning dragons and whorl circles, foot belt with turning dragons.

*A2: C6: C12: C13. 295.* Kuei in Oeder coll., our pl. XI. Belly covered with bodied t'aot'ie, flanked by turning dragons. Neck belt with alternating turning dragons and whorl circles, foot belt with snakes.

*A2: C3: C7. 296.* Kuei in Umebara II: 112 (Parish Watson coll.). Belly covered with bodied t'aot'ie, neck belt with feathered dragons, foot belt with trunked dragons.

*A2: C8. 297.* Kuei in Axel Jonsson J:r coll., Gothenburg, our pl. XII. Belly covered with bodied t'aot'ie, neck belt and foot belt with winged dragons.

*A2: C9. 298.* Kuei in Wuying 46, our pl. XII. Belly covered with bodied t'aot'ie, neck belt and foot belt with S-dragons.

*A6: C5. 299.* Kuei in a private coll., our Pl. XIII. Belly covered with a curious variety of dragon, fairly affinitized with the jawed dragon, but very forcible, and with the body drawn in a big loop; uni-décor; foot belt with jawed dragons (curved). *300.* Kuei in Umebara II: 111 (Buckingham coll., Art Inst., Chicago), id. *301.* Kuei in a Chinese coll. (photo), id. *302.* Kuei in Paoyün 53, id.

*A6: C5: C12. 303.* Kuei in Shūkan, pl. 17 (Shiobara coll.). Belly covered with same kind

of dragons as 299 above, uni-décor, foot belt with snakes. **304.** Kuei in BMFEA 6, pl. 11 (Axel Jonsson J:r coll.), id. **304a.** Kuei in Yamanaka, Exhibition anc. Chin. Bronzes 1925, pl. 10, id.

**A6: C5: C11. 305.** Kuei in T'ao 1: 52. Belly covered with the same kind of dragon as 299 above, uni-décor, foot belt with birds.

### III. B ELEMENTS.

**B2. 306.** Kuei in Shierkia VI: 6. Belly bare, neck belt with animal triple band. **307.** Kuei in Shan 8: 5, id. Yin inscription. **308.** Kuei in Shan 8: 10, id. **309.** Kuei in Shan 8: 12, id. **310.** Kuei in Shan 8: 23, id.

**B2. 311.** Kuei in a private Chinese coll., our Pl. XXXVI. Belly bare, neck belt and foot belt with animal triple band. **312.** Kuei in a Chinese coll. (photo), id. **313.** Kuei in Sungchai 8, id. **314.** Kuei in Wuying 59, id. **315.** Kuei in Paoyün 45, id. **316.** Kuei in Shierkia V: 7, id. **317.** Kuei in BMFEA 6, pl. 21 (Axel Jonsson coll.), id. **318.** Kuei in Paoyün 43, id. **319.** Kuei in Mengwei, Shang 25, id. Chou inscription. **320.** Kuei in Shierkia XII: 5, id. **321.** Kuei in Shierkia IV: 9, id. **322.** Kuei in Tsun 1: 45, id. **323.** Kuei in Tsun I: 48, id. Yin inscription. **324.** Kuei in Burchard, Chin. Bronzegefässe 16 (Kurth coll.), id. **325.** Kuei in Shan 8: 14, id. **326.** Kuei in Shan 8: 15, id. Yin inscription. **327.** Kuei in Shan 8: 27, id. **328.** Kuei in T'ao 1: 47, id. **329.** Kuei in Heng 26, id. **330.** Kuei in Heng 35, id. **331.** Kuei in Chengts'iu 15, id. Chou inscription. **332.** Kuei in Shiliu 2: 3, also BMFEA 8, pl. 31, id. Chou inscription. **333.** Kuei in Lianglei 1: 5, id. **334.** Kuei in Lianglei 6: 41 (also BMFEA 8, pl. 31: 4), id. Chou inscription.

**B2: B4. 335.** Kuei in Bluett coll. (photo). Belly bare, neck belt with eyed spiral band, foot belt with animal triple band.

**B2: B5. 336.** Kuei in Paoyün 41. Belly bare, neck belt with animal triple band, foot belt with eyed band with diagonals.

**B4. 337.** Kuei in Tsun 1: 42. Belly bare, neck belt and foot belt with eyed spiral band. Yin inscription.

**B5. 338.** Kuei in Tsun 1: 41. Belly bare, neck belt and foot belt with eyed band with diagonals.

**B3. 339.** Kuei in Shant'u 54. Belly bare, neck belt with de-tailed bird. **340.** Kuei in Shant'u 55, id. **341.** Kuei in Shant'u 56, id. **342.** Kuei in Shant'u 57, id. Chou inscription. **343.** Kuei in Chengts'iu 12, id.

**B3: B5. 344.** Kuei in Ill. London News Jan. 1936 (Spink coll.), our pl. XXXVII. Belly bare, neck belt with de-tailed birds, foot belt with eyed band with diagonals. **345.** Kuei in Mengwei, Shang 24, id. Chou inscription. **346.** Kuei in Mengwei, Shang 27, (also Chengsung, Shang 34), id. Chou inscription. **347.** Kuei in Tsun 2: 1, id. **348.** Kuei in Shan 8: 37, id.

**B2: B4: B6: B8: B9. 349.** Kuei in Mengwei, Sü 16, our Pl. XXXVII. Belly covered with compound lozenges and spikes, above this circle band, neck belt with eyed spiral band, foot belt with animal triple band. **350.** Kuei in Ch'angan 1: 16, id. Yin inscription.

**B2: B4: B8: B9. 351.** Kuei in Senoku I: 36. Belly covered with compound lozenges and spikes, neck belt with eyed spiral band, foot belt with animal triple band. **352.** Kuei in Burchard, Chin. Kunst II, pl. 12, id.

**B4: B8: B9. 353.** Kuei in Ann. Report Smithson. Inst. 1914, pl. 4 (Ferguson coll.). Belly covered with compound lozenges and spikes, neck belt and foot belt with eyed spiral band. **354.** Kuei in Heng 43, id. Yin inscription.

**B6: B8. 355.** Kuei in C. T. Loo coll. (photo). Belly bare, neck belt with compound lozenges, bordered by two circle bands, foot belt the same.

**B2: B11. 356.** Kuei in Wuying 66. Belly covered with vertical ribs, neck belt and foot belt with animal triple band. **357.** Kuei in Wuying 65, id. **358.** Kuei in Shan 8: 20, id. **359.** Kuei in Shan 8: 48, id. Chou inscription.

**B2: B4: B11. 360.** Kuei in MFEA, our pl. XXXVIII. Belly covered with vertical ribs, neck belt with eyed spiral band, foot belt with animal triple band.

**B3: B11. 361.** Kuei in Paoyün 52. Belly covered with vertical ribs, neck belt and foot belt with de-tailed birds.

**B7. 362.** Kuei in a German coll. (photo). Belly bare, neck belt and foot belt with squares with crescents. **363.** Kuei in Pao yün 46, id.

#### IV. B + C ELEMENTS.

**B2: B7: C13. 364.** Kuei in MFEA, our pl. XXXVIII. Belly bare, neck belt with alternating squares with crescents and whorl circles, foot belt with animal triple band. **365.** Kuei in a German coll. (photo), id. **366.** Kuei in Shant'u 58, id.

**B2: C6: C13. 367.** Kuei in Sungchai 9. Belly bare, neck belt with alternating turning dragons and whorl circles, foot belt with animal triple band. Chou inscription. **368.** Kuei in Senoku I: 38, id. (dragons highly stylized). **369.** Kuei in Shan 8: 34, id. Chou inscription.

**B7: C13. 370.** Kuei in Paoyün 48. Belly bare, neck belt and foot belt with alternating squares with crescents and whorl circles. Yin inscription. **371.** Kuei in Tsun 1: 40, id. **372.** Kuei in T'ao 1: 48, id.

**B6: C16. 373.** Kuei in Wuying 61, also BMFEA 8, pl. 15. Belly bare, neck belt with spiral band, bordered by two circle bands. Yin inscription.

**B1: B2: B6: C14. 374.** Kuei in Tsun 1: 46, our pl. XXXIX. Belly covered with dissolved t'aot'ie, on top of this circle band, neck belt with animal triple band, on top of this rising blades, foot belt with animal triple band, bordered by two circle bands. The dissolved t'aot'ie here clearly shows the origin of the animal triple band. Yin inscription.

**B10: C5: C10. 375.** Kuei in Shuangkien 19, also BMFEA 8, pl. 11. Belly covered with interlocked T's, neck belt with deformed dragons, foot belt with jawed dragons. Yin inscription.

**B8: B9: C4: C11. 376.** Kuei in Umebara II: 105 (also Tch'ou 4) (Mrs Moore coll.). Belly covered with compound lozenges and spikes (strongly protruding), neck belt with birds, foot belt with beaked dragons.

*B8: B9: C6. 377.* Kuei in Yechung 16. Belly covered with compound lozenges and spikes. neck belt with compound lozenges, foot belt with turning dragons.

*B8: B9: C6: C11: C13. 378.* Kuei in Tch'ou 8 (C. T. Loo), our pl. XXXIX. Belly covered with compound lozenges and spikes, neck belt with alternating birds and whorl circles, foot belt with turning dragons. Chou inscription.

*B8: B9: C10. 379.* Kuei in Shūkan 16 (Takeuchi coll.). Belly covered with compound lozenges and spikes (very protruding), neck belt and foot belt with deformed dragons.

*B6: B8: B9: C12. 380.* Kuei in Chengts'iu 13. Belly covered with compound lozenges and spikes, above this circle band, neck belt and foot belt with snakes. (The square stand is in a different style and does not belong to the vessel.)

*B8: B9: C6: C12: C13. 381.* Kuei in Gedächtnis pl. 4 (Weissman Coll.), our pl. XL. Belly covered with compound lozenges and spikes, neck belt with alternating turning dragons and whorl circles, foot belt with snakes. **382.** Kuei in BMFEA 8, pl. 13 (Oeder coll.), id. Yin inscription (is it the same vessel as 381?). **383.** Kuei in Maandblad 1929, p. 242 (Menten coll.), id. **384.** Kuei in Wannieck coll. (photo), id.

*B8: C4: C6. 385.* Kuei in Senoku I: 37. Belly covered with compound lozenges (no spikes), neck belt with beaked dragons, foot belt with turning dragons. Yin inscription.

*B2: B11: C6: C13. 386.* Kuei in Mengwei, Shang 23. Belly covered with vertical ribs. Neck belt with alternating turning dragons and whorl circles, foot belt with animal triple band.

*B11: C4. 387.* Kuei in Voretzsch 22 (Imperial coll.). Belly covered with vertical ribs, neck belt and foot belt with beaked dragons.

*B11: C6: C13. 387a.* Kuei in Seligman coll. (photo). Belly covered with vertical ribs, neck belt and foot belt with alternating turning dragons and whorl circles.

*B11: C8: C11. 388.* Kuei in Exhibition pl. 7 (Imperial coll.). Belly covered with vertical ribs, neck belt with birds, foot belt with winged dragons. **389.** Kuei in Wuying 67, id.

*B11: C3: C11. 390.* Kuei in Senoku I: 39. Belly covered with vertical ribs, neck belt with birds, foot belt with trunked dragons.

*B11: C11. 391.* Kuei in Churchill collection, our pl. XLI. Belly covered with vertical ribs, neck belt and foot belt with birds.

*B11: C12. 392.* Kuei in Wuying 71. Belly covered with vertical ribs, neck belt and foot belt with snakes (two bodies dividing out from one head).

*B7: B11: C6: C13. 393.* Kuei in Selected Anc. Chin. Bronzes 13 (Mrs Holmes' coll.), our pl. XL (same in Tch'ou XII). Belly covered with vertical ribs, neck belt with alternating turning dragons and whorl circles, foot belt with alt. squares with crescents and whorl circles. **394.** Kuei in Exhibition, pl. 7 (Neill Malcolm coll.), id. Chou inscription. **395.** Kuei in Paoyün 51, id. **396.** Kuei in Wuying 69, id. **397.** Kuei in Huaimi, Hia 28, id. Chou inscription. **398.** Kuei in Huaimi, Shang 21, id. **399.** Kuei in Shiliu 2: 5, id. **400.** Kuei in T'ao 1: 50, id.

*B7: B11: C13. 401.* Kuei in Huaimi, Shang 24. Belly covered with vertical ribs, neck belt and foot belt with alternating squares with crescents and whorl circles.

*B11: C13. 402.* Kuei in Heng 25. Belly covered with vertical ribs, neck belt with whorl circles.

*B9: B11: C5. 403.* Kuei in Umehara II: 104. (Freer Gallery of Art). Centre of belly covered with vertical ribs, above and below this spikes (violently protruding), foot belt with jawed dragons (curved).

#### V. C ELEMENTS.

*C3: C4. 404.* Kuei in Ann. Rep. Smithson. Inst. 1914, pl. 4 (Ferguson coll.). Belly bare, neck belt with beaked dragons, foot belt with trunked dragons. *405.* Kuei in Paoyün 47, id. *406.* Kuei in Chengsung, Shang 29. Belly bare, neck belt with trunked dragons, foot belt with beaked dragons.

*C2: C8. 407.* Kuei in Paoyün 44. Belly bare, neck belt with winged dragons, foot belt with dragonized t'aot'ie. *408.* Kuei in Wuying 56, id. Yin inscription.

*C3: C6: C13. 409.* Kuei in Huaimi, Shang 23. Belly bare, neck belt with alternating turning dragons and whorl circles, foot belt with trunked dragons.

*C4. 410.* Kuei in Shan 8: 39. Belly bare, neck belt and foot belt with beaked dragons. *411.* Kuei in Heng 44, id.

*C4: C8. 412.* Kuei in a Chinese coll. (photo). Belly bare, neck belt with winged dragons, foot belt with beaked dragons.

*C4: C11. 413.* Kuei in T'ao 1: 49. Belly bare, neck belt with birds, foot belt with beaked dragons.

*C5. 414.* Kuei in Shan 8: 25. Belly bare, neck belt and foot belt with jawed dragons.

*C6. 415.* Kuei in Shant'u 69. Belly bare, neck belt with turning dragons.

*C6: C13. 416.* Kuei in Shiliu 1: 3. Belly bare, neck belt with alternating turning dragons and whorl circles. *417.* Kuei in BMFEA 6, pl. 21 (Hellström coll.). Belly bare, neck belt and foot belt with alt. turning dragons and whorl circles, dragons strongly stylized. *418.* Kuei in Shan 8: 18, id.

*C6: C8: C13. 419.* Kuei in Shierkia VI: 5. Belly bare (a comparatively narrow zone), neck belt (very high) with alternating turning dragons and whorl circles, foot belt (very high) with winged dragons.

*C8. 420.* Kuei in Shan 8: 36. Belly bare, neck belt and foot belt with winged dragons.

*C9. 421.* Kuei in Wuying 57. Belly bare, neck belt with S dragons. Chou inscription. *422.* Kuei in Burchard, Chin. Kunst II, pl. 12, id.

*C10. 423.* Kuei in Paoyün 42. Belly bare, neck belt and foot belt with deformed dragons.

*424.* Kümmel, Chinesische Bronzen (Berl.) 10, id.

*C11. 425.* Kuei in Tsun 2: 3. Belly bare, neck belt with birds.

*C13. 426.* Kuei in Heng 30. Belly bare, neck belt with whorl circles.

Kuei of more unusual types are Wuying 63 (also Ill. Cat. 32) and Eumoropoulos: I: 13. The latter has four handles. Four handles has also a Kuei in the Hellström collection with some highly stylized dragons on neck and foot.

In this very large group there is no mixing of A and B elements. I have found only one exception:

*A1: B2. 427.* Kuei in Eumorfopoulos I: 38. Belly covered with mask t'aot'ie, neck belt and foot belt with animal triple band.

### EARLESS KUEI.

The shape of the vessels varies considerably in this group, and it is a strong simplification to treat them all together; but since it is here a question of the décor on the body only, this may be admissible.

#### I. A + C ELEMENTS.

*A2: A5: C4. 429.* Kuei in C. T. Loo coll. (photo). Belly covered with bodied t'aot'ie, flanked by vertical dragons. Neck belt and foot belt with beaked dragons.

*A2: A5: C2: C13. 430.* Kuei in Umebara II: 102 (Metropolitan Museum of Art, N. Y.). Belly covered with bodied t'aot'ie, flanked by vertical dragons, neck belt with whorl circles, foot belt with dragonized t'aot'ie.

*A2: A5: C14: C16. 431.* Kuei in earst-while Burchard coll., our pl. XIII. Belly covered with bodied t'aot'ie, flanked by vertical dragons, neck belt and foot belt with spiral bands, above neck-belt rising blades.

*A2: C14: C16. 431 a.* Kuei in Yamanaka coll., London (photo). Belly covered with bodied t'aot'ie, neck belt and foot belt with spiral band, above neck belt rising blades.

*A2: C3: C4. 432.* Kuei in Wuying 50 (also Ill. Cat. 27). Belly covered with bodied t'aot'ie, neck belt with beaked dragons, foot belt with trunked dragons. *433.* Kuei in Shina Kobijutsu 5, id.

*A2: C4. 434.* Kuei in Kunstdindustrimuseum, Copenhagen, our pl. XIV. Belly covered with bodied t'aot'ie, neck belt and foot belt with beaked dragons.

*A2: C4: C6: C14. 435.* Kuei in Maandblad 1935, p. 30 (Mus. van Aziat. Kunst, Amsterdam). Belly covered with bodied t'aot'ie, neck belt with beaked dragons, above this rising blades, foot belt with turning dragons. *436.* Kuei in Fitzgerald, China, fig. 20 (Royal Ontario Museum), id.

#### II. B ELEMENTS.

*B2: B8: B9. 437.* Kuei in Shan 8: 16. Belly covered with compound lozenges and spikes. Neck belt with compound lozenges, foot belt with animal triple band. Yin inscription.

*B6: B8. 438.* Kuei in a private coll., our pl. XLI. Belly bare, neck belt with compound lozenges, bordered by two circle bands.

*B6. 439.* Kuei in Tsun 1: 38. Belly bare, neck belt with dotted lines, bordered by two circle bands.

*B8. 440.* Kuei in Shuangkien 18. Belly bare, neck belt with compound lozenges. Yin inscription.

III. B + C ELEMENTS.

*B6: C4: C16. 441.* Kuei in BMFEA 8, pl. 14 (Hellström coll.). Belly bare, neck belt with beaked dragons (stylized), bordered by two circle bands. Foot belt with spiral band, bordered by two circle bands. Yin inscription.

*B6: C2: C10: C14: C16. 442.* Kuei in Shäerkia XII: 6. Belly covered with dragonized t'aot'ie, neck belt with deformed dragons, above which rising blades, foot belt with spiral band, bordered by two circle bands. Yin inscription.

*B8: C2: C3: C14. 443.* Kuei in Lundgren coll. (photo). Belly covered with dragonized t'aot'ie, neck belt with compound lozenges, above this rising blades, foot belt with trunked dragons, below this a band of compound lozenges.

*B6: B8: B9: C2: C14. 444.* Kuei in the Royal Scottish Museum (photo). Belly covered with compound lozenges and spikes, neck belt filled with some curious geometrical figures (extremely dissolved cicadas?), above this rising blades, foot belt with dragonized t'aot'ie.

*B8: B9: C2: C4. 445.* Kuei in Shan 8: 2. Belly covered with compound lozenges and spikes, neck belt with beaked dragons, foot belt with dragonized t'aot'ie. *446.* Kuei in Oppenheim coll. (photo), id.

*B8: B9: C2: C6: C13. 447.* Kuei in Tsun 1: 39. Belly covered with compound lozenges and spikes, neck belt with alternating turning dragons and whorl circles, foot belt with dragonized t'aot'ie.

*B8: B9: C2: C11: C13. 448.* Kuei in Shan 8: 1. Belly covered with compound lozenges and spikes, neck belt with alternating birds and whorl circles, foot belt with dragonized t'aot'ie.

*B8: B9: C3: C4. 449.* Kuei in Wuying 52. Belly covered with compound lozenges and spikes, neck belt with beaked dragons, foot belt with trunked dragons.

*B8: B9: C4. 450.* Kuei in Shant'u 53. Belly covered with compound lozenges and spikes, neck belt and foot belt with beaked dragons. *451.* Kuei in Senoku I: 41, id.

*B8: B9: C5. 452.* Kuei in Wuying 54. Belly covered with compound lozenges and spikes, neck belt and foot belt with jawed dragons.

*B8: B9: C4: C11. 453.* Kuei in Voretzsch Abb. 145 (Imperial coll.). Belly covered with compound lozenges and spikes, neck belt with birds, foot belt with beaked dragons.

*B8: B9: C4: C6. 454.* Kuei in Kunsthistorisk Museum, Copenhagen, our pl. XLII. Belly covered with compound lozenges and spikes, neck belt with beaked dragons, foot belt with turning dragons.

*B8: B9: C6: C10. 455.* Kuei in Senoku I: 40. Belly covered with compound lozenges and spikes, neck belt with turning dragons, foot belt with deformed dragons.

IV. C ELEMENTS.

*C2: C3: C8. 456.* Kuei in Paoyün 58. Belly covered with dragonized t'aot'ie, neck belt with winged dragons, foot belt with trunked dragons. Yin inscription.

*C2: C10: C14. 457.* Kuei in Seligman coll. (photo). Belly covered with dragonized t'aot'ie, neck belt with deformed dragons, above this rising blades, foot belt with dragonized t'aot'ie.

*C2: C14: C16. 458.* Kuei in Wuying 51. Belly covered with dragonized t'aot'ie, neck belt with spiral band, above this rising blades, foot belt with dragonized t'aot'ie.

*C16. 459.* Kuei in Shierkia IV: 9. Belly bare, on neck spiral band.

A more unusual type is found in Shūkan, pl. 16.

### KUEI WITH INWARD-SLOPING RIM.

The shape is so different from the ordinary Kuei that I have to place the few vessels of this type by themselves:

#### I. B ELEMENTS.

*B2. 460.* Kuei in BMFEA 6, pl. 17 (Trygger coll.). Belly bare, neck belt with animal triple band. Yin inscription. *461.* Kuei in Wuying 73, id.

#### II. C ELEMENTS.

*C7: C8. 462.* Kuei in Shuangkien 14. Belly bare, neck belt with feathered dragons, foot belt with winged dragons. There is a Kuei of this shape in Ill. Cat. 29, but the photo is too bad to show the décor.

### P'OU.

#### I. A + C ELEMENTS.

*A1: A5: C2: C6. 463.* P'ou in Umehara II, 127 (Museum of Penn, Philadelphia). Belly covered with mask t'aot'ie, flanked by vertical dragons. Neck belt with turning dragons, foot belt with dragonized t'aot'ie.

*A2: C2: C3: C5: C6. 464.* P'ou in Sirén, A History I, pl. 33, also Umehara II: 128 (Metropolitan Museum of Art, N. Y.). Belly covered with bodied t'aot'ie, flanked by turning dragons, neck belt with trunked dragons (rather deformed), foot belt with dragonized t'aot'ie and jawed dragons.

*A2: C3: C6. 465.* P'ou in Senoku II: 55. Belly covered with bodied t'aot'ie, neck belt with trunked dragons, foot belt with turning dragons.

*A2: C3: C8. 466.* P'ou in Tch'ou, pl. III (C. T. Loo coll.), our pl. XIV. Belly covered with bodied t'aot'ie, neck belt with trunked dragons, foot belt with winged dragons.

#### II. B + C ELEMENTS.

*B1: B4: B6: C2. 467.* P'ou in Senoku II: 56. Belly covered with dissolved t'aot'ie, bordered above and below by eyed spiral band; neck belt with eyed spiral band (or rather

remnants of dissolved dragons) bordered by circle bands; foot belt with dragonized t'aot'ie.

**B1: B4: C2. 468.** P'ou in Senoku II: 54, Belly covered with dissolved t'aot'ie (still preserving something of the dragonized t'aot'ie), double neck belts with eyed spiral bands (remnants of very dissolved dragons), foot belt with dragonized t'aot'ie (very dissolved).

**B1: C16. 469.** P'ou in Migeon, *L'art Chinois au Musée du Louvre*, pl. 44. Belly covered with dissolved t'aot'ie, neck belt with some extremely dissolved animal (? only eyes visible in a maze of hooks and spirals). On the foot spiral band.

**B4: B6: B8: B9: C16. 470.** P'ou in Burchard, *Chin. Kunst II*, pl. 12. Belly covered with compound lozenges and spikes. Above this circle band. Neck belt with eyed spiral band, on foot spiral band.

**B6: B8: B9: C4: C16. 471.** P'ou in Musée du Louvre (photo). Belly covered with compound lozenges and spikes, neck belt with beaked dragons (very stylized), bordered by circle bands, on foot spiral band.

**B8: B9: C4: C16. 472.** P'ou in Burchard coll., London (photo). Belly covered with compound lozenges and spikes, neck belt with beaked dragons (very stylized), on foot spiral band.

**B10: C4: C16. 473.** P'ou in Wuying 143, our pl. XLII. Belly covered with interlocked T's, neck belt with beaked dragons (stylized), on foot spiral band.

**B10: C10. 474.** P'ou in Senoku II: 52. Belly covered interlocked T's. Neck belt and foot belt with deformed dragons.

**B4: B10: C10: C16. 475.** P'ou in Wuying 145, also *Exhibition Pl. 11: 26 and Ill. Cat. 42*. Belly covered with interlocked T's, above this eyed spiral band, neck belt with deformed beaked dragons, on foot spiral band.

**B6: B10: C10: C16. 476.** P'ou in Kümmel Chines. Bronzen (Berl.), pl. 9, also Umehara II: 125. Belly covered with interlocked T's, above this circle band, and above that a row of fishes, neck belt with deformed dragons, on foot spiral band.

### III. C ELEMENTS.

**C2: C3. 477.** P'ou in Ann. Rep. Smithson. Inst. 1914, Ferguson Pl. 32 (Ferguson coll.). Belly covered with dragonized t'aot'ie, neck belt and foot belt with trunked dragons.

**C2: C6. 478.** P'ou in Koop 48 (Rutherford coll.). Belly covered with dragonized t'aot'ie, flanked by turning dragons, neck belt with same elements, foot belt with turning dragons. **479.** P'ou in Umehara II: 124 (Yamanaka, London), id. (? foot belt not clearly visible). **480.** P'ou in Kümmel, Chinesische Bronzen (Berl.), Pl. 8, id. (? not clearly visible).

**C2: C10. 481.** P'ou in Wuying 141. Belly covered with dragonized t'aot'ie, flanked by distorted vertical dragons, neck belt and foot belt with deformed dragons.

**C2: C10. 482.** P'ou in Senoku II: 53. Belly covered with dragonized t'aot'ie, foot belt with deformed dragons, neck belt not clearly visible.

P'ou of a more unusual type Umehara II: 126.

BROAD YU.

I. A + C ELEMENTS.

A1: A6: C4. 483. Yu in Yechung 18. Belly covered with mask t'aot'ie, uni-décor, foot belt with beaked dragons.

A2: A5: C4: C10. 484. Yu in C. T. Loo coll. (photo). Belly covered with bodied t'aot'ie, flanked by vertical dragons, neck belt with beaked dragons, foot belt with deformed dragons.

A2: A5: C4. 485. Yu in Heng 60. Belly covered with bodied t'aot'ie, flanked by vertical dragons, neck belt (badly drawn) and foot belt with beaked dragons. 486. Yu in Heng 57, id.

A2: C2. 487. Yu in Kümmel, Ostas. Zeitsch. 6, p. 273, our pl. XV. Belly covered with bodied t'aot'ie, neck belt and foot belt with dragonized ta'ot'ie.

A2: C3: C4. 488. Yu in Senoku II: 58. Belly covered with bodied t'aot'ie, neck belt with beaked dragons, foot belt with trunked dragons.

A2: C4. 489. Yu in T'ao 2: 36. Belly covered with bodied t'aot'ie, neck belt with beaked dragons. Yin inscription. 490. Yu in Shina kobijutsu 10, id. Yin inscription (same vessel?).

A2: C4. 491. Yu in Umehara I: 72 (Mrs. Christian Holmes coll.). Belly covered with bodied t'aot'ie, neck belt and foot belt with beaked dragons. 492. Yu in Trübner, Yu und Kuang, pl. 10 (Verburgt-Kramers coll.), id. 493. Yu in Koop 14, also Umehara I: 74 (Musée Cernuschi), id. 494. Yu in Shina kobijutsu 6, id. 495. Yu in Mengwei, Sū 26, id. 496. Yu in P'anku, Shang 17, id. Yin inscription. 497. Yu in Lianglei I: 9, id. 498. Yu in Yamanaka, Exhib. Anc. Chin. bronzes 1925, pl. 2, id.

A1: A2: C4: C5. 499. Yu in Bronze Antiques, pl. 22 (Iwasaki coll.). Belly covered with bodied t'aot'ie, neck belt with beaked dragons around mask t'aot'ie, foot belt with jawed dragons.

A2: C4: C6. 500. Yu in Cull. collection (photo). Belly covered with bodied t'aot'ie, flanked by turning dragons, neck belt with beaked dragons, foot belt with turning dragons. (Probably the same vessel in Ill. London News 5005, p. 482, though the photo is indistinct).

A2: C4: C6. 501. Yu in Shina kobijutsu 7, our pl. XV. Belly covered with bodied t'aot'ie, flanked by turning dragons, neck belt and foot belt with beaked dragons.

A2: C4: C10. 502. Yu in Umehara I: 73, also Trübner Yu und Kuang 14 (Mrs. Christian Holmes coll.). Belly covered with bodied t'aot'ie, neck belt with beaked dragons, foot belt with deformed dragons.

A2: C8. 503. Yu in Voretzsch 146 (Imperial coll.). Belly covered with bodied t'aot'ie, neck belt with winged dragons.

A2: C8. 504. Yu in a private coll. (photo). Belly covered with bodied t'aot'ie, neck belt and foot belt with winged dragons. 505. Yu in C. T. Loo coll., our pl. XVI, id.

A2: C12. 506. Yu in Paoyün 98. Belly covered with bodied t'aot'ie, neck belt and foot belt with snakes. Yin inscription.

**A2: C13. 507.** Yu in Trübner, Yu und Kuang 17 (Bing, Paris). Belly covered with bodied t'aot'ie, neck belt with whorl circles, foot belt not clearly visible. Thread relief.

**A3: A5: C8. 508.** Yu in Eumorfopoulos I: 20. (T'ao 2: 27 is the same vessel). Belly covered with bovine t'aot'ie, flanked by vertical dragons, neck belt and foot belt with winged dragons. **509.** Yu in Antiques 45 (Mitsuaki coll.), our pl. XVI, id. (a nearly identical vessel).

## II. B ELEMENTS.

**B2. 510.** Yu in Shan 4: 10. Belly bare, neck belt with animal triple band. **511.** Yu in Shan 4: 25, id. Yin inscription.

**B2. 512.** Yu in Shierkia X: 15, our pl. XLIII. Belly bare, neck belt and foot belt with animal triple band.

**B2: B5. 513.** Yu in Huaimi, Shang 25. Belly bare, neck belt with animal triple band, on foot eyed band with diagonals.

**B2: B5: B6. 514.** Yu in Shant'u 112. Belly bare, neck belt with animal triple band, bordered by two circle bands, on the foot eyed band with diagonals.

**B3. 515.** Yu in Umebara I: 81 (Detroit Inst. of Art). Belly bare, neck belt with de-tailed bird. **516.** Yu in Senoku II: 63, id. Chou inscription. **517.** Yu in Chengsung, Shang 45, our pl XLIII, id. **518.** Yu in Yamanaka coll., London (photo), id. **519.** Yu in Peking Palace Museum (picture post-card), id. Yin inscription. **520.** Yu in a private Chinese coll. (photo), id. **521.** Yu in Shina kobijutsu 13, id. **522.** Yu in T'ao 2: 39, id. Chou inscription. **523.** Yu in Shan 4: 31, id.

**B4: B6. 524.** Yu in Shina kobijutsu 12. Belly bare, neck belt with eyed spiral band, bordered by two circle bands.

**B4: B5: B6. 525.** Yu in Bronze Antiques 23 (Imperial Household Museum, Tokyo). Belly bare, neck belt with eyed spiral band, bordered by two circle bands, on foot eyed band with diagonals. **526.** Yu in Heng 63, id.

**B6: B8. 527.** Yu in Hellström coll., our pl. XLIV. Belly bare, neck belt with compound lozenges, bordered by two circle bands. **528.** Yu in Shant'u 110, id. **529.** Yu in Shina kobijutsu 8, id. **530.** Yu ibid. 9, id. **531.** Yu in Yechung 20, id. Yin inscription. **532.** Yu in Heng 56, id. **533.** Yu in T'ao 1: 38, id. **534.** Yu in Shan 4: 20, id. **535.** Yu in Shan 4: 12, id. **536.** Yu in Shan 4: 11, id. **537.** Yu in Shan 4: 4, id. **538.** Yu in Shan 4: 2, id.

## III. B + C ELEMENTS.

**B6: C2. 539.** Yu in Shan 4: 17. Belly bare, neck belt with dragonized t'aot'ie, bordered by two circle bands. **540.** Yu in the Laurin coll., Stockholm (photo), id.

**B6: C5. 541.** Yu in T'ao 2: 28. Belly bare, neck belt with jawed dragons, bordered by circle bands, foot belt with jawed dragons.

**B6: C5: C10. 542.** Yu in Bronze Antiques 44 (Mitsuaki coll.). Belly bare, neck belt with deformed trunked dragons, bordered by two circle bands, foot belt with jawed dragons.

*B6: C7. 543.* Yu in Trübner, *Yu und Kuang* 27, also Umehara I: 77 (Museum of Fine Arts, Boston). Belly bare, neck belt with feathered dragons (very dissolved), bordered by two circle bands.

*B6: C7: C10. 544.* Yu in Eumorfopoulos I: 18, our pl. XLIV. Belly bare, neck belt with feathered dragons, bordered by two circle bands, foot belt with deformed dragons.

*B6: B8: C14. 545.* Yu in Tsun 2: 12. Belly bare, neck belt with compound lozenges, bordered by two circle bands, above this rising blades. *546.* Yu in Shan 4: 19, id. Yin inscription.

*B6: C16. 547.* Yu in Tsun 2: 11. Belly bare, neck belt with spiral band, bordered by two circle bands. *548.* Yu in Shan 4: 6, id. Yin inscription.

*B6: C16. 549.* Yu in Heng 58. Belly bare, neck belt and foot belt with spiral band, bordered by two circle bands. Yin inscription.

*B7: C6. 550.* Yu in Hakkaku 12, our pl. XLV. Belly bare, neck belt and foot belt with alternating squares with crescents and turning dragons (violently stylized). Yin inscription.

*B8: C14. 551.* Yu in Trübner, *Yu und Kuang* 37 (Yau coll.). Belly bare, neck belt with compound lozenges, bordered by two rows of dots, above this rising blades.

*B10: C2: C8. 552.* Yu in a private coll., our pl. XLV. Belly covered with a modified version of interlocked T's, neck belt with winged dragons, foot belt with dragonized t'aot'ie.

*B11: C4: C11. 553.* Yu in BMFEA 8, pl. 26 (Freer Gallery of Art). Belly covered in its upper half with vertical ribs, in its lower half with birds, neck belt with beaked dragons, foot belt with birds. Yin inscription.

*B11: C4: C5: C11. 554.* Yu in Exhibition, pl. 12: 199 (Eumorfopoulos coll., also in Tsun 2: 10), our pl. XLVI. Belly covered in its upper half with vertical ribs, in its lower half with birds, neck belt with beaked dragons, foot belt with jawed dragons.

*B11: C11. 555.* Yu in Umehara I: 71 (Freer Gallery of Art). Belly covered in its upper half with vertical ribs, in its lower with birds, neck belt and foot belt with birds. *556.* Yu in Umehara, Henkin 10, id. (the stand is in mixed style and flat relief, and does not belong to the vessel). *557.* Yu in Umehara I: 3, also Umehara, Henkin 28, id. Yin inscription.

#### IV. C ELEMENTS.

*C3. 558.* Yu in Senoku II: 61. Belly bare, neck belt with trunked dragons. *559.* Yu in Shina kobijutsu 11, id., on foot a kind of diagonal pattern.

*C3: C11. 560.* Yu in Senoku II: 62. Belly bare, neck belt with highly stylized birds, flanked by trunked dragons. *561.* Yu in Shant'u 116, id. Chou inscription. *562.* Yu in Shant'u 117, id.

*C4. 563.* Yu in Friends of Chinese Art, 1st Exhib. Mills College 1934, pl. 8. Belly bare, neck belt with beaked dragons. *564.* Yu in Trübner, *Yu und Kuang* 13, id.

*C4: C14. 566.* Yu in Axel Jonsson collection, Gothenburg. Belly bare, neck belt with beaked dragons, above this rising blades.

*C6. 567.* Yu in Hakkaku 13. Belly bare, neck belt with turning dragons. *568.* Yu in Shan 4: 14, id. *569.* Yu in Senoku II: 65, id. *570.* Yu in Heng 64, id. *571.* Yu in C. T. Loo coll. (photo), id. *572.* Yu in Trübner, Yu und Kuang 34 (Kreisler coll.) (? not clearly visible), id.

*C6: C10. 573.* Yu in Hakkaku 14. Belly bare, neck belt with turning dragons, foot belt with deformed dragons. *574.* Yu in RAA 8, pl. 66, id. (? foot belt not clearly visible).

*C7. 575.* Yu in Heng 66. Belly bare, neck belt with feathered dragons. Chou inscription. *576.* Yu in C. T. Loo coll. (photo), id. *577.* Yu in Shina kobijutsu 14, id. *578.* Yu in Yamanaka, Exhib. Chin. bronzes, 1925, pl. 8, id.

*C7: C8. 579.* Yu in Chengts'iu 36. Belly bare, neck belt with feathered dragons, foot belt with winged dragons (very stylized).

*C8. 580.* Yu in Shant'u 114. Belly bare, neck belt with winged dragons.

*C9. 581.* Yu in Ill. Cat. 64. Belly bare, neck belt with S dragons. Chou inscription. *582.* Yu in Umebara I: 80 (Wannieck coll.), id. *583.* Yu in Shan 4: 28, id.

*C10. 584.* Yu in Trübner, Yu und Kuang 28 (Buckingham coll., Art Inst. Chicago). Belly bare, neck belt with deformed dragons.

*C10; C11. 585.* Yu in Trübner, Yu und Kuang 25, also Umebara I: 78 (Oppenheim coll.). Belly bare, neck belt with birds, foot belt with deformed dragons. Chou inscription.

*C11. 586.* Yu in Trübner, Yu und Kuang 21 (Kahn coll.). Belly bare, neck belt with birds. *587.* Yu in T'ao 2: 31, id. *588.* Yu in Umebara I: 79 (private coll. in Holland), id.

*C16. 589.* Yu in Shan 4: 1. Belly bare, neck belt with spiral band. *590.* Yu in Senoku II: 64. Belly bare, neck belt and foot belt with spiral band.

## TALL YU.

### I. A + C ELEMENTS.

*A2: C3: C10. 591.* Yu in Shina kobijutsu 15, our pl. XVII. Belly covered with bodied t'aot'ie (very stylized), neck belt with trunked dragons, foot belt with deformed dragons.

*A2: C10: C11. 592.* Yu in Umebara II: 134 (Owen Roberts coll.), our pl. XVII. Belly covered with bodied t'aot'ie, neck belt with birds, foot belt with deformed dragons.

### II. B ELEMENTS.

*B2: B5. 593.* Yu in Yamanaka coll., London (photo). Belly bare, neck belt with animal triple band, on foot eyed band with diagonals.

*B2: B6. 594.* Yu in Maandblad 8, p. 287, also in Exhibition pl. 14: 196 (van der Mandele coll.). Belly bare, neck belt with animal triple band, bordered by two circle bands, foot belt with animal triple band. *595.* Yu in a private coll. (photo), id.

*B2: B5: B6. 596.* Yu in a Chinese coll., our pl. XLVI. Belly bare, neck belt with animal triple band, bordered by two circle bands, on foot eyed band with diagonals. *597.* Yu in Sparks coll., London (photo), id. *598.* Yu in Chengts'iu 32, id. *599.* Yu in Chengts'iu 33, id. *600.* Yu in Ch'angan 1: 20, id. Yin inscription.

III. B + C ELEMENTS.

*B6: C2. 601.* Yu in Chengsung, Shang 44. Belly bare, neck belt with dragonized t'aot'ie, bordered by two circle bands, foot belt with dragonized t'aot'ie. Yin inscription.

*B6: C16. 602.* Yu in Hellström coll. (photo). Belly bare, neck belt with spiral band, bordered by two circle bands, foot belt with spiral band.

*B2: B10: C16. 603.* Yu in Oeder coll., our pl. XLVII. Belly covered with interlocked T's, on top of this spiral band, neck belt and foot belt with animal triple band. **604.** Yu in Trübner, Yu und Kuang 39, also Umebara I: 76 (Inst. Art, Detroit), id.

*B11: C5: C6. 605.* Yu in Hawai 42. Belly covered with vertical ribs, neck belt with turning dragons, foot belt with jawed dragons (? not clearly visible). Yin inscription.

IV. C ELEMENTS.

*C2: C4: C16. 606.* Yu in the Malmö Museum (photo). Belly bare, neck belt with dragonized t'aot'ie, on top of which spiral band, foot belt with beaked dragons.

*C6. 607.* Spouted Yu in Exhibition, pl. 14: 22 (Imperial coll.). Belly bare, neck belt and foot belt with turning dragons. Yin inscription. **608.** Yu in Shierkia X: 15, id.

*C8. 609.* Yu in Wuying 127. Belly bare, neck belt and foot belt with winged dragons.

*C10. 610.* Yu in Umebara I: 83 (Yamanaka, New York). Belly bare, neck belt and foot belt with deformed dragons.

*C10: C11. 611.* Spouted Yu in Chengts'iu 49. Belly bare, neck belt with birds, foot belt with deformed dragons. Yin inscription.

*C11. 612.* Yu in Umebara I: 82 (Menten coll.). Belly bare but for a cross in low relief, neck belt and foot belt with birds. Yin inscription. **613.** Yu in Umebara I: 84 (Ton Ying coll.), id. **614.** Yu in Nelson Gallery of Art, Kansas City (photo), id.

**615.** Yu in T'ao, Sū Shang 40, id. Yin inscription.

*C16. 616.* Spouted Yu in a private collection (photo). Belly bare, on neck a spiral band.

STRAIGHT YU.

I first register here a few Yu which, without being directly cylindrical, yet have not the smooth S-curved contour of the normal Yu, but are much more straight and stiff:

A + C ELEMENTS.

*A1: A2: C4: C5. 617.* Yu in Senoku II: 72, also BMFEA 8, pl. 23. Belly covered with bodied t'aot'ie, above this an extra belt with mask t'aot'ie, neck belt with jawed dragons (curved), foot belt with beaked dragons. Yin inscription.

*A2: C4: C5. 618.* Yu in Senoku Zoku 182. Belly covered with bodied t'aot'ie, above this an extra belt with beaked dragons, neck belt with beaked dragons, foot belt with jawed dragons. **619.** Yu in Ill. Cat. 62, id.

Besides these, there is a small group of a quite tube-shaped variety:

I. A + C ELEMENTS.

*A3: C3. 620.* Yu in Voretzsch 49 (Kawasaki coll.), our pl. XVIII. Principal surface covered with bovine t'aot'ie, upper belt and lower belt with trunked dragons.

II. B + C ELEMENTS.

*B11: C11. 621.* Yu in Oeder coll., our pl. XLVII. The vessel has 5 belts: 1st (top) belt, 3rd and 5th birds, 2nd and 4th vertical ribs.

*B11: C7: C11. 622.* Yu in BMFEA 8, pl. 20 (Freer Gallery of Art). Same arrangement: 1st (top) belt and 5th birds, 2nd and 4th vertical ribs, 3rd (middle) feathered dragons. Yin inscription.

*B11: C11. 623.* Yu in Umehara I: 85, also in Gedächtnis 14 (Kahn coll.). 5 belts, of which the middle one has vertical ribs, the rest birds.

BROAD HU.

I. A + C ELEMENTS.

*A1: A3: A5: C16. 624.* Hu in a Chinese coll., our pl. XVIII. Belly covered with bovine t'aot'ie, flanked by vertical dragons. Above this a broad belt with mask t'aot'ie, flanked by vertical dragons. On foot spiral band. *625.* Hu in Yechung 17, id.

*A2: A5: C2: C5: C6: C12. 626.* Hu in Oeder coll. (photo). Belly covered with bodied t'aot'ie (tendency: dragonized t'aot'ie), flanked by vertical dragons, above this a narrow belt with dragonized t'aot'ie, above this a broad belt with bodied t'aot'ie, flanked by vertical dragons, above this a belt with snakes and circles with three dots instead of whorls; neck belt with dragonized t'aot'ie, foot belt with turning dragons and jawed (?) dragons.

*A2: 627.* Hu in Kümmel, Chin. Bronzen 2, also Umehara II: 131. Belly bare, neck belt with bodied t'aot'ie (dragonized t'aot'ie?). Foot belt not clearly visible.

II. B + C ELEMENTS.

*B1: B2: C16. 628.* Hu in MFEA, our pl. XLVIII. Belly covered with dissolved t'aot'ie, above this a spiral band, above this a broad neck belt with animal triple band. Foot belt with spiral band.

*B4: C1: C10. 629.* Hu in Senoku II: 73. Belly covered with deformed t'aot'ie, above this eyed spiral band. Neck belt and foot belts with deformed dragons.

III. C ELEMENTS.

*C2: C3. 630.* Hu in Haiwai 104. Belly covered with dragonized t'aot'ie, with the horns turned into trunked dragons, above this a narrow band with dragonized t'aot'ie, above this a broad belt with same, on foot same.

*C3: C6. 631.* Hu in Objects d'art coll. Paul Houo Ming-tse 1932, pl. 13. Belly bare, neck belt with turning dragons, foot belt with trunked dragons.

SLENDER HU.

I. B ELEMENTS.

*B1: B2. 632.* Hu in Paoyün 84. Belly bare, neck belt with dissolved t'aot'ie, foot belt with animal triple band. Yin inscription.

*B3: B5. 633.* Hu in Maandblad 1930, pl. 190, also Umebara II: 139 (Voûte coll.). Belly bare, neck belt with de-tailed birds, on foot eyed band with diagonals.

II. B + C ELEMENTS.

*B5: C11: C16. 634.* Hu in Umebara II: 138 (Wannieck coll.). Belly covered with a pattern of spiral bands, neck belt with birds, on foot eyed band with diagonals.

III. C ELEMENTS.

*C11. 635.* Hu in Eumorfopoulos I: 23. Belly bare, neck belt and foot belt with birds.

*C11: C16. 636.* Hu in Gedächtnis 17, also Umebara II: 137 (Museum of Fine Arts, Boston). Belly covered with a pattern of spiral bands, neck belt with double rows of birds.

ROUND LEI.

I. A + C ELEMENTS.

*A2: C2: C3: C13: C15. 637.* Lei in T'ao, Hia 46. On belly bodied t'aot'ie, below this hanging eyed blades, shoulder belt with alternating trunked dragons and whorl circles. Foot belt with dragonized t'aot'ie.

*A2: C4: C5: C13: C15. 638.* Lei in Shant'u 106. On belly bodied t'aot'ie, below this hanging eyed blades, shoulder belt with alternating beaked dragons and whorl circles, foot belt with jawed dragons. Yin inscription. *639.* Lei in Senoku Zoku 172 (same vessel as T'ao, Hia 7), id. (different inscription from 638).

B + C ELEMENTS.

*B6: C16. 640.* Lei in Hakkaku 15. Belly bare, on shoulder spiral band, bordered by two circle bands.

C ELEMENTS.

*C13. 641.* Lei in Senoku Zoku 173. Belly bare, on shoulder belt with a row of whorl circles.

*642.* Lei in Tsun 2: 27, id. Yin inscription. *643.* Lei in Shan 4: 41, id. *643 a.* Lei in Ill. London News 5005, p. 482, id. *644.* Lei in Huai, Hia 10, id.

*C6: C13. 645.* Lei in a private coll. (photo). Belly bare, shoulder belt with alternating whorl circles and turning dragons.

*C10: C11: C13: C14: C16. 646.* Lei in Chengts'iu, 29, also BMFEA 8, pl. 30: 6. Shoulder belt with deformed dragons, below this a belt with alternating birds and whorl circles, below this spiral band, below this, on the belly, hanging blades.

### SQUARE LEI.

#### I. A + C ELEMENTS.

**A1: A2: A5: C8: C15: C16. 647.** Lei in a Chinese coll. (photo). Belly with bodied t'aot'ie, flanked by vertical dragons, below this hanging eyed blades, the eyed part adapted so as to make a mask t'aot'ie, on shoulder winged dragons, neck belt with bodied t'aot'ie, foot belt with spiral band.

**A2: A5: C6: C8: C13: C14. 648.** Lei in Exhibition pl. 15: 240 (Nedzu coll.). On belly bodied t'aot'ie, flanked by vertical dragons, below this hanging blades, on top of the t'aot'ie section a narrow belt with alternating turning dragons and whorl circles, on shoulder winged dragons, neck belt not clearly visible.

**A2: A5: C3: C5. 649.** Lei in Senoku I: 26, our pl. XIX. On belly, upmost bodied t'aot'ie, flanked by vertical dragons, below this bodied t'aot'ie, below this jawed dragons (curved), on shoulder trunked dragons, neck belt with bodied t'aot'ie, foot belt with jawed dragons.

**A1: A2: C3: C4: C8. 650.** Lei in Huaimi, Shang 9. On belly, upmost winged dragons, below this bodied t'aot'ie, below this mask t'aot'ie, on shoulder trunked dragons, neck belt with winged dragons, foot belt with beaked dragons. Yin inscription.

**A2: C4: C6: C15: C16. 651.** Lei in T'ao, Sū hia 5. On belly bodied t'aot'ie, flanked by turning dragons, below this hanging eyed blades (adapted so as to form a stylized t'aot'ie), on shoulder beaked dragons, neck belt with beaked dragons, foot belt with spiral band. Yin inscription.

**A2: C3: C8. 652.** Lei in Huaimi, Shang 8. On belly, upmost winged dragons, below this bodied t'aot'ie, on shoulder trunked dragons, neck belt and foot belt with winged dragons. Yin inscription.

**A1: C2: C6: C8: C13: C15. 653.** Lei in Umebara I: 45 (Owen Roberts coll.). On belly hanging eyed blades, adapted so as to form mask t'aot'ie, above this a narrow band with alternating turning dragons and whorl circles, on shoulder winged dragons, neck belt and foot belt with dragonized t'aot'ie.

**A2: C2: C13. 654.** Lei in Umebara I: 49 (Worch coll.). Belly bare, on shoulder whorl circles, neck belt with bodied t'aot'ie, foot belt with dragonized t'aot'ie.

#### II. B + C ELEMENTS.

**B2: C8: C13. 655.** Lei in Haiwai I: 39. Belly bare, on shoulder whorl circles, neck belt with winged dragons, foot belt with animal triple band.

#### III. C ELEMENTS.

**C13. 656.** Lei in Kümmel, Chines. Bronzen, pl. 1. Belly bare, on shoulder whorl circles.

### TSUN.

In this group it is very difficult, because of the shape of the vessels, to see all the décor on a photo. It is sometimes impossible to tell whether a t'aot'ie is mask or bodied

t'aot'ie, and there may, in some instances, be elements flanking the t'aot'ie which are not visible in the photos. The data below may therefore in certain cases not be exhaustive I reckon as Tsun only vessels having a clearly tripartite arrangement: a central part which I shall call the »bulb«, a tall »neck« above, and a »foot« below.

#### I. A ELEMENTS.

**A1: A5.** **657.** Tsun in Umehara I: 19 (Mrs. Christian Holmes coll.). Bulb covered with mask t'aot'ie, flanked by vertical dragons. **658.** Tsun in C. T. Loo coll. (photo), id.

**A2.** **659.** Tsun in Maandblad 1929, p. 238, also Umehara I: 24 (Menten coll.), our pl. XIX. Bulb covered with bodied t'aot'ie. **660.** Tsun in Maandblad 1932, p. 168 (Voûte coll.), id. **661.** Tsun in Kümmel, pl. 9, also Umehara I: 20 (Rosenheim coll.), id. **662.** Tsun in Paoyün 99, id. Yin inscription. **663.** Tsun in Tsun I: 31, id. Yin inscription. **664.** Tsun in Bluett coll. (photo), id. **665.** Tsun in Exhibition pl. 6: 12 (Imperial coll.), id. T'aot'ie rather stylized, thread relief. Yin inscription.

**A1 or A2**, alone or flanked by one element or another (dragons? birds?) — the details often not visible in the photo. The t'aot'ie in this group, as in the preceding, is on the bulb (neck and foot being bare). **666.** Tsun in Senoku I: 16. **667.** Tsun in Senoku I: 17. **668.** Tsun in Tsun I: 30. **669.** Tsun in Tsun I: 35. **670.** Tsun in Burchard, Chin. Bronzegefässer, 5 (Oeder coll.). **671.** Tsun in Shan 4: 81. Yin inscription. **672.** Tsun in T'ao 1: 28. **673.** Tsun in Heng 49. **674.** Tsun in Senoku I: 18. **675.** Tsun in Senoku I: 19. **676.** Tsun in Umehara I: 25 (Schiller coll.). **677.** Tsun in Shant'u 131. Chou inscription. **678.** Tsun in Ausstell. Berl. Chin. Kunst p. 36: 11 (Worch coll.). **679.** Tsun in Cicerone 1927, H. 17. **680.** Tsun in Parnassus, vol. II: 3, p. 32 (Ton Ying coll.). **681.** Tsun in Burchard, Chin. Kunst II, pl. 10. **682.** Tsun in BMFEA 6, pl. 18 (Kunstindustrimuseum, Copenhagen). **683.** Tsun in Chengts'iu 25. **684.** Tsun in Hellström coll. (photo). **685.** Tsun in Palace Museum, Peiping (photo). Yin inscription. **686.** Tsun in Hakkaku 7. **687.** Tsun in Bluett coll. (photo). **688.** Tsun in Hardt coll. (photo). **689.** Tsun in Musée Cernuschi (photo). **690.** Tsun in Musée Guimet (photo).

**A2: A5.** **691.** Tsun in Hakkaku 6. Bulb covered with bodied t'aot'ie, flanked by vertical dragons. Foot with bodied t'aot'ie.

**A2.** **692.** Tsun in Shuangkien 23. Bulb and foot covered with bodied t'aot'ie. **693.** Tsun in a private coll. (photo), id.

#### II. A + C ELEMENTS.

**A1: A5: C8.** **694.** Tsun in T'ao 1: 42. Bulb covered with mask t'aot'ie, flanked by vertical dragons, foot belt with winged dragons.

**A1: C8.** **695.** Tsun in Tsun I: 28. Bulb covered with mask t'aot'ie, foot belt with winged dragons.

**A1: C8: C14.** **696.** Square Tsun in Umehara I: 17 (C. T. Loo coll.). Bulb covered with mask t'aot'ie, neck with winged dragons, above this rising blades (very embellished), foot belt with winged dragons.

*A1: C6. 697.* Tsun in Umebara I: 16 (Buckingham coll. Art Inst., Chicago). Bulb covered with mask t'aot'ie, foot belt with turning dragons (very stylized).

*A1: C11. 698.* Tsun in Umebara I: 23 (Museum of Penn, Philadelphia). Bulb covered with mask t'aot'ie, flanked by birds. **699.** Tsun in Shuangkien 24, id. **700.** Tsun in Burchard, Chin. Kunst I, pl. 24, id. **701.** Tsun in the Röhss Museum, Gothenburg (photo), id. **702.** Tsun in Hellström coll. (photo), id.

*A1: C11. 703.* Tsun in Paoyün 100 (also in Voretzsch 11). Bulb covered with mask t'aot'ie, foot belt with birds.

*A1: A2: C2: C15. 704.* Tsun in Paoyün 104. Bulb covered with bodied t'aot'ie (with vertical dragons?), neck with dragonized t'aot'ie, above this rising eyed blades, foot belt with mask t'aot'ie. Yin inscription.

*A2: C3: C15. 705.* Tsun in Shan 4: 65. Bulb and foot belt with bodied t'aot'ie, neck with trunked dragons, above this rising eyed blades.

*A2: C4: C15. 706.* Tsun in Bluett, A collection of Ancient Chinese Bronzes 1937, pl. 2, our pl. XX. Bulb and foot belt with bodied t'aot'ie, neck with beaked dragons and above them rising eyed blades. **707.** Tsun in Paoyün 102 (also Voretzsch 13), id. **708.** Tsun in Senoku I: 22, id. **709.** Tsun in Umebara I: 2 (Metropolitan Mus. of Art, N. Y.), id. **710.** Tsun in Maandblad 8, p. 255, id. **711.** Tsun in a private coll. (photo), id. **712.** Tsun in Paoyün 103, id. Yin inscription.

*A1: C4: C15. 713.* Tsun in Eumorfopoulos I: 6. Bulb and foot belt with mask t'aot'ie, neck with beaked dragons, and above them rising eyed blades.

*A2: A3: C4: C15. 714.* Tsun in Umebara I: 13 (Museum of Fine Arts, Boston). Bulb covered with bovine t'aot'ie, foot belt with bodied t'aot'ie, neck with beaked dragons and above this rising eyed blades.

*A1: C11: C15. 715.* Tsun in Chengts'iu 28. Bulb and foot belt with mask t'aot'ie, neck with birds, above which rising eyed blades.

*A2: C11: C15. 716.* Tsun in Senoku I: 23. Bulb and foot belt with bodied t'aot'ie, neck with birds, above which rising eyed blades.

*A2: C12: C15. 717.* Tsun in Shūkan 19 (Shiobara coll.). Bulb and foot belt with bodied t'aot'ie, neck with snakes, above which rising eyed blades. **718.** Tsun in T'ao 1: 45, id. Yin inscription.

*A1(A2?): C15(C14?): C16. 719.* Tsun in Maandblad 8, p. 254, also Umebara I: 15 (Menten coll.). Bulb and foot belt with mask (bodied?) t'aot'ie, neck with spiral band, above which rising eyed (?) blades.

### III. B ELEMENTS.

*B1(B2): B6. 720.* Tsun in Shuangkien 25, our pl. XLVIII. Bulb covered with dissolved t'aot'ie (might equally well be called animal triple band here), bordered by two circle bands.

*B1: B6. 721.* Tsun in Chengts'iu 24. Bulb and foot belt with dissolved t'aot'ie, bordered by circle bands. Yin inscription. **722.** Tsun in a private Chinese coll. (photo), id.

*B1: B2: B6. 723.* Tsun in a private coll., our pl. XLIX. Bulb covered with dissolved t'aot'ie (on the point of becoming an animal triple band), bordered by circle bands, foot belt with animal triple band.

*B5: B6. 724.* Tsun in BMFEA 8, pl. 17, also Exhibition pl. 16: 257 (Mrs. Margot Holmes coll.). Bulb covered by eyed band with diagonals, bordered by two circle bands, foot patterned in open-work. Yin inscription.

*B7. 725.* Tsun in BMFEA 8, pl. 17 (also in Umehara I: 22) (Oeder coll.). Bulb covered with squares with crescents. Yin inscription. *726.* Tsun in Shan 4: 59, id. Yin inscription. *727.* Tsun in Shan 4: 61, id. *728.* Tsun in Shan 4: 78, id. *729.* Tsun in Heng 51, id.

#### IV. B + C ELEMENTS.

*B6: C4. 730.* Tsun in Koop 4 (Rutherford coll.). Bulb covered with beaked dragons, bordered by two circle bands, foot belt with beaked dragons.

*B6: B7 (?): C2: C10: C15. 731.* Tsun in Senoku I: 24. Bulb covered with a corrupted form of squares with crescents (?), foot belt with dragonized t'aot'ie, bordered by two circle bands, neck with deformed dragons, above which rising eyed blades.

*B2: B4: B10: C14. 732.* Tsun in Umehara I: 30 (private coll. Boston). Bulb covered with interlocked T's, above this eyed spiral band, foot belt with animal triple band, neck with rising blades (very stylized).

*B7: C4: C15: C16. 733.* Tsun in C. T. Loo coll., our pl. XLIX. Bulb covered with squares with crescents, foot belt with beaked dragons, neck with spiral band, above which rising eyed blades.

#### V. C ELEMENTS.

*C3. 734.* Tsun in Shan 4: 80. Bulb and foot belt with trunked dragons. Yin inscription.

*C6: C10. 735.* Tsun in Hakkaku 8. On bulb an upper band of turning dragons, a lower band of deformed winged dragons.

*C7. 736.* Tsun in Ill. Cat. 77. On bulb an upper band and a lower band with feathered dragons.

*C7: C11. 737.* Tsun in Chengts'iu 26. On bulb an upper band with feathered dragons, a lower band with birds.

*C8. 738.* Tsun in Shiliu 2: 21. On bulb an upper band and a lower band with winged dragons.

*C9. 739.* Tsun in Shan 4: 63. On bulb a band with S-dragons. *740.* Tsun in Sparks coll. (photo). On bulb and on foot a band with S-dragons. A vertical handle on one side.

*C10. 741.* Tsun in a private Chinese coll. (photo). On bulb an upper band and a lower band with deformed dragons.

*C11. 742.* Tsun in C. T. Loo coll. (photo). Bulb covered with birds. *743.* Tsun in Tsun 1: 32, id. (is it the same vessel?). *744.* Tsun in Burchard, Chin. Kunst I, pl. 23, id.

*745.* Tsun in Shan 4: 85. Bulb with an upper band and a lower band with birds. Chou inscription.

**C16. 746.** Tsun in Senoku I: 21. On bulb an upper and a lower spiral band. A more unusual type of Tsun is Umehara I: 21.

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A case of mixing of A and B is the following:

**A2: B6. 747.** Tsun in Senoku I: 20. Bulb and foot belt with bodied t'aot'ie, both bordered by circle bands. The t'aot'ie, however, is well on its way towards C1 deformed t'aot'ie.

### SHOULDERED TSUN.

By this term I understand such Tsun the body (central bulb) of which is broader in its upper part, thus forming something like a «shoulder».

#### I. A + C ELEMENTS.

**A1: A2: A5: C6: C13: C14. 748.** Tsun in Umehara I: 31 (Yamanaka coll.). Bulb covered with bodied t'aot'ie, flanked by vertical dragons, above this a band with alternating whorl circles and turning dragons (? very corrupted), foot belt with mask t'aot'ie, flanked by vertical dragons, neck with turning dragons, above which rising blades.

**A1: A2: C4: C10: C14: C16. 749.** Tsun in Hakkaku 10, our pl. XX. Foot belt with mask t'aot'ie, bulb with bodied t'aot'ie, above which a spiral band, on shoulder deformed dragons, neck with beaked dragons, above which rising blades.

**A1: A2: A5: C4: C6: C11: C14. 750.** Tsun in Senoku I: 30. Bulb with bodied t'aot'ie, flanked by vertical dragons, above which a narrow band of birds, foot belt with mask t'aot'ie, flanked by beaked dragons, shoulder not visible, neck with turning dragons, above which rising blades.

**A2: A5: C10. 751.** Tsun in Senoku I: 31. Bulb with bodied t'aot'ie, flanked by vertical dragons, above which a narrow band with deformed dragons, foot belt with bodied t'aot'ie, flanked by vertical dragons, shoulder not clearly visible.

**A2: A5: C2: C4: C6: C10: C15: C16. 752.** Tsun in Senoku I: 29. Bulb with bodied t'aot'ie flanked by vertical dragons, above this a narrow band with dragonized t'aot'ie, foot belt with bodied t'aot'ie, flanked by turning dragons (all very stylized), above which a spiral band, on shoulder deformed dragons, neck with beaked dragons, above which rising eyed blades.

**A2: A5: C2: C4: C6: C14. 753.** Tsun in earst-while Burchard coll. (photo). Bulb with bodied t'aot'ie, flanked by turning dragons, above this a narrow band with dragonized t'aot'ie, foot belt with bodied t'aot'ie, flanked by vertical dragons (all very stylized), shoulder invisible, neck with beaked dragons (very stylized), above this rising blades.

**A2: A5: C10: C15. 754.** Tsun in Tsun 1: 37. Bulb with bodied t'aot'ie, above which a narrow band with deformed dragons, foot belt with bodied t'aot'ie flanked by vertical dragons, shoulder not visible, neck with eyed (?) blades.

**A2: A5: C10: C11: C15. 755.** Tsun in Hakkaku 11. Bulb with bodied t'aot'ie, flanked by undiscernible elements, above this a narrow band of deformed dragons, foot belt with bodied t'aot'ie flanked by vertical dragons, shoulder with deformed dragons (?). neck with birds, above which rising eyed (?) blades.

**A2: C6: C10: C15. 756.** Tsun in Senoku Zoku I: 176. Bulb with bodied t'aot'ie, flanked by turning dragons, above this a narrow band of deformed dragons, foot belt with bodied t'aot'ie flanked by turning dragons, on shoulder turning dragons, neck with turning dragons, above which rising eyed blades. **757.** Tsun in Senoku Zoku I: 177, id.

**A2: C6: C10: C16. 758.** Tsun in Eumorfopoulos I: 7. Bulb with bodied t'aot'ie (tending strongly towards dragonized t'aot'ie), flanked by deformed turning dragons, above this spiral band, foot belt with bodied t'aot'ie flanked by turning dragons, on shoulder deformed (?) dragons.

## II. B ELEMENTS.

**B2. 759.** Tsun in Umebara I: 33 (C. T. Loo coll.), our pl. LI. On bulb animal triple band, which still much reminds of a dragonized t'aot'ie, on shoulder a more corrupted form of the same décor.

## III. B + C ELEMENTS.

**B2: C13. 760.** Tsun in Umebara I: 32 (Yamanaka coll.). On bulb animal triple band, above and below which a row of whorl circles, alternating with some geometrical figures, on foot belt and shoulder animal triple band.

## IV. C ELEMENTS.

**C2: C8. 761.** Tsun in Chinese Art, Burl. Mag. Monograph 1925, p. 46 (Ton Ying coll.). On bulb dragonized t'aot'ie, above which a band with winged dragons, shoulder invisible.

Besides the shouldered Tsun recorded above there are a few instances of square shouldered Tsun. Those in Ill. Cat. 75 and Senoku I: 28 seem to me very suspicious because of their inscriptions. Other instances are:

## A + C ELEMENTS.

**A2: C4: C6: C15. 762.** Tsun in Koop 6 (Victoria and Albert Museum). On bulb and foot belt bodied t'aot'ie, surmounted by beaked dragons, on shoulder turning dragons, neck with turning dragons, above which rising eyed blades.

## C ELEMENTS.

**C4: C10: C11: C15. 763.** Tsun in Umebara I: 18 (Freer Gallery of Art). Bulb covered with large birds, foot belt with an unusual type of deformed dragons, neck with beaked dragons, above which rising eyed blades (very embellished).

KU.

In this group, as in the Tsun category, the analysis is made very difficult because the photos show only a part of the décor. I shall therefore not try to determine whether the t'aot'ie is bodied or not, but take *A1* and *A2* together. In analogy with the nomenclature for the Tsun group I shall call the middle section the bulb of the vessel.

I. A ELEMENTS.

*A1/2. 764.* Ku in Umehara I: 56 (Wannieck coll.). Bulb covered by t'aot'ie. Yin inscription. *765.* Ku in Huaimi, Shang 15, id. Yin inscription. *766.* Ku in Shan 5: 8, id. *767.* Ku in Hardt coll. (photo), id. *768.* Ku in Hellström coll. (photo), id. *769.* Ku in Musée Cernuschi (photo), id. *770.* Ku in Menten coll. (photo), id.

*A1/2. 771.* Ku formerly in a private coll., now in the Royal Scottish Museum, our pl. XXI. Bulb and foot covered with t'aot'ie. Yin inscription. *772.* Ku in Chengsung, Shang 52, id. *773.* Ku in Ch'angan 1: 31, id. *774.* Ku in Shan 5: 17, id.

II. A + C ELEMENTS.

*A1/2: A4: C12: C14. 775.* Ku in Yechung 23, our pl. XXI. Bulb with t'aot'ie, foot belt with t'aot'ie, above which cicadas, neck with snakes, above which rising blades. *776.* Ku in earst-while Burchard coll. (photo), id. *777.* Ku in Shan 5: 14, id. Yin inscription.

*A1/2: A4: C12: C15. 778.* Ku in Tsun 2: 41. Bulb with t'aot'ie, foot belt with t'aot'ie, above which cicadas, neck with snakes, above which rising eyed blades. *779.* Ku in Shan 5: 29, id. *780.* Ku in Shan 6: 29, id. *781.* Ku in Cull coll. (photo), id.

*A1/2: A4: A5: C12: C15. 782.* Ku in Sparks coll. (photo). Bulb with vertical dragons, placed so as to form a kind of t'aot'ie, foot with the same vertical dragons truncated forming t'aot'ie, above this snakes, and again above this cicadas, neck with snakes, above which eyed blades.

*A1/2: C3: C4: C14. 783.* Ku in the British Museum Quarterly 9, pl. 38 (Brit. Mus.). Bulb with t'aot'ie, foot with t'aot'ie, above which trunked dragons, neck with beaked dragons, above which rising blades. *784.* Ku in Tsun 2: 42, id. *785.* Ku in Wood-Bliss coll. (photo), id. *786.* Ku in Bluett coll. (photo), id.

*A1/2: C3: C4: C15. 787.* Ku in Mengwei, Sū 27. Bulb with t'aot'ie, foot with t'aot'ie, above which trunked dragons, neck with beaked dragons (very stylized), above which eyed blades. Thread relief. Yin inscription.

*A1/2: C3: C6: C15. 788.* Ku in Shant'u 144. Bulb with t'aot'ie, foot with turning dragons, neck with trunked dragons, above which eyed blades.

*A1/2: C3: C8: C14. 789.* Ku in BMFEA 6, pl. 22 (Hellström coll.). Bulb with t'aot'ie, foot with t'aot'ie, above which trunked dragons, neck with winged dragons, above which rising blades.

*A1/2: C3: C12: C14. 790.* Ku in Yechung 24. Bulb with t'aot'ie, foot with t'aot'ie, above which trunked dragons, neck with snakes, above which rising blades. *791.* Ku in Cheng-

sung, Shang 56, id. 792. Ku in Umehara I: 52 (Bidwell coll.), id. 793. Ku in Umehara, Henkin 29, id. 794. Ku in Umehara, Henkin 17, id. Yin inscription. 795. Ku in RAA X: 1, pl. 5 (Hambleton coll.), id. 796. Ku in Ill. London News 5009, p. 634, fig. 8, id. 797. Ku in Fitzgerald, China, pl. 3 (Royal Ontario Museum), id. 798. Ku in Ostas. Zeitschr. 1929, Taf. 13 (Museum f. Völkerkunde, Berlin), id. 799. Ku in Chengts'iu 40, id. 800. Ku in Shuangkien 46, id. 801. Ku in Chengsung, Shang 50, id. 802. Ku in Oeder coll. (photo), id. Yin inscription. 803. Ku in Burchard coll., London (photo), id. 804. Ku in Lundgren coll. (photo), id.

A1/2: C3: C12: C15. 805. Ku in Lundgren coll., our pl. XXII. Bulb with t'aot'ie, foot with t'aot'ie, above which trunked dragons, neck with snakes, above which rising eyed blades. 806. Ku in Paoyün 107, also in Voretzsch 32, id. 807. Ku in Umehara I: 53 (Mrs. Christian Holmes coll.), id. Yin inscription. 808. Ku in Sirén, A History I, pl. 44 (Ton Ying coll.), id. 809. Ku in Tsun 2: 45, id. Yin inscription. 810. Ku in Chengsung, Shang 53, id. 811. Ku in Shina Kobijutsu 18, id. 812. Ku in Shlérkia V: 29, id. 813. Ku in Chengts'iu 41, id. 814. Ku in David coll., Copenhagen (photo), id. 815. Ku in earst-while Burchard coll. (photo), id. 816. Ku in Churchill coll. (photo), id. 817. Ku in Becker und Newmann coll., Köln (photo), id. 818. Ku in Victoria and Albert Museum (photo), id.

A1/2: C4: C12: C15. 819. Ku in Shūkan 25 (Shiobara coll.). Bulb with t'aot'ie, foot with t'aot'ie, above which beaked dragons, neck with snakes, above which eyed blades.

A1/2: C4: C15. 820. Ku in Shlérkia VIII: 5. Bulb and foot with t'aot'ie, neck with beaked dragons, above which rising eyed blades.

A1/2: C5: C11: C15. 821. Ku in Hardt coll. (photo). Bulb with t'aot'ie, foot with t'aot'ie, above which jawed dragons, neck with birds, above which rising eyed blades.

A1/2: C6: C12: C14. 822. Ku in the coll. of H. R. H. the Crown Prince of Sweden (photo). Bulb with t'aot'ie, foot with t'aot'ie, above which turning dragons, neck with snakes, above which rising blades.

A1/2: C6: C15. 823. Ku in Shina kobijutsu 19. Bulb with t'aot'ie, foot with turning dragons, neck with rising blades.

A1/2: C8: C12: C15. 824. Ku in Shant'u 145. Bulb with t'aot'ie, foot with t'aot'ie, above which winged dragons, neck with snakes, above which rising eyed blades. Yin inscription.

A1/2: C10: C11: C14. 825. Ku in RAA 8, pl. 64 (Musée Cernuschi). Bulb with t'aot'ie, foot with t'aot'ie, above which deformed dragons, neck with birds, above which rising blades.

A1/2: C11: C12: C14. 826. Ku in Senoku II: 90. Bulb with t'aot'ie, foot with t'aot'ie, above which snakes, neck with birds, above which rising blades. Yin inscription.

A1/2: C12: C14. 827. Ku in Shant'u 146. Bulb with t'aot'ie, foot with t'aot'ie, above which snakes, neck with snakes, above which rising blades.

A4: A5: C1: C12: C15. 828. Ku in Kümmel pl. 13. Bulb with vertical dragons (stylized) forming a kind of t'aot'ie, foot with deformed t'aot'ie, above which cicadas, neck with snakes, above which rising eyed blades.

**A4: A5: C1: C14. 829.** Ku in Shan 5: 1. Bulb with vertical dragons, foot with deformed t'aot'ie, above which cicadas, neck with a band (the contents of which are not discernible), above which rising blades. **830.** Fragments of a Ku in BMFEA 6, pl. 5 (MFEA), foot with deformed t'aot'ie, above which cicadas, appears to belong somewhere here.

**A5: C1: C10: C15. 831.** Ku in a private coll. (photo). Bulb with vertical dragons, foot with deformed t'aot'ie, above which deformed dragons, neck with deformed dragons, above which rising eyed blades.

**A5: C1: C10: C15: C16. 832.** Ku in Wuying 137. Bulb with vertical dragons, foot with deformed t'aot'ie, above which deformed dragons, neck with spiral band, above which rising eyed blades. Yin inscription.

**A5: C1: C11: C15. 833.** Ku in Senoku II: 92. Bulb with vertical dragons, foot with deformed t'aot'ie, above which birds, neck with birds, above which rising eyed blades.

**A5: C1: C12: C14: C16. 834.** Ku in C. T. Loo coll. (photo). Bulb with vertical dragons, foot with deformed t'aot'ie, above which snakes, neck with spiral band, above which rising blades.

**A5: C1: C14: C16. 835.** Ku in a private coll., our pl. XXII. Bulb with vertical dragons, foot with deformed t'aot'ie, above which spiral band, neck with spiral band, above which rising blades. **835a.** Ku in private coll. (photo), id. **836.** Ku in BMFEA 6, pl. 9 (Kunstindustrimuseum, Copenhagen), id. **837.** Ku in Sedgwick coll. (photo), id. **838.** Ku in Churchill coll. (photo), id. **839.** Ku in Ill. London News nr 5009, p. 639, fig. 3, id. **840.** Ku in Ill. London News nr 5005, p. 480, id. — pattern on foot made in open-work. **841.** Ku in a private coll. (photo) id. — foot with open-work.

**A5: C1: C15: C16. 842.** Ku in Senoku II: 91. Bulb with vertical dragons, foot with deformed t'aot'ie, above which spiral band, neck with spiral band, above which rising eyed blades. **843.** Ku in Bluett coll. (photo), id. **844.** Ku in Umehara I: 54 (Gutmann coll.). Bulb with deformed t'aot'ie, flanked by vertical dragons, for the rest like the preceding.

### III. B ELEMENTS.

**B1. 845.** Ku in Lianglei 2: 5. Bulb and foot with dissolved t'aot'ie.

**B2. 846.** Ku in Tsun 2: 40. Bulb with animal triple band. **847.** Ku in Huaimi, Shang 14, id.

**B1: B6. 848.** Ku in Shierkia V: 28. Bulb and foot with dissolved t'aot'ie, bordered by two circle bands.

**B2: B6. 849.** Ku in Senoku Zoku I: 178. Bulb with animal triple band, bordered by two circle bands. **850.** Ku in Tsun 2: 44, our pl. L., id. **851.** Ku in Chengts'iu 39, id. Yin inscription. **852.** Ku in Shan 5: 28. Bulb with animal triple band, foot with animal triple band, bordered by two circle bands. Yin inscription.

**B7. 853.** Ku in Shan 5: 40. Bulb with squares with crescents.

### III. B + C ELEMENTS.

**B1: C16. 854.** Ku in the Röhss Museum, Gothenburg, our pl. L. Bulb with dissolved t'aot'ie, foot with dissolved t'aot'ie, above which spiral band. **855.** Ku in Eumorfopoulos I: 33,

id. **856**. Ku in Paoyün 110, id. **857**. Ku in Paoyün 111 (also Ill. Cat. 73), id. **858**. Ku in Paoyün 112 (also Voretzsch 31), id. **859**. Ku in Chengsung, Shang 49, id. **860**. Ku in Umehara I: 55 (Gardner Museum, Boston), id. **861**. Ku in Exhibition, pl. 6: 184 (Burnet coll.), id. **862**. Ku in Lianglei 2: 1, id. **863**. Ku in T'ao 3: 27, id. Yin inscription. **864**. Ku in Shan 5: 6, id. **865**. Ku in Shan 5: 7, id. **866**. Ku in Shan 5: 18, id. **867**. Ku in Shan 5: 26, id. **868**. Ku in Shan 5: 27, id. **869**. Ku in the Malmö Museum (photo), id. **870**. Ku in a private coll. (photo), id. **871**. Ku in Shant'u 148, id. (with a space between the t'aot'ie and the spiral band on the foot).

**B1: B6: C16. 872.** Ku in Chengts'iu 38. Bulb with dissolved t'aot'ie, bordered by two circle bands, foot with the same but with a spiral band on top.

**B1: C6: C15. 873.** Ku in earst-while Burchard coll. (photo). Bulb with dissolved t'aot'ie, foot with dissolved t'aot'ie, above which turning dragons, neck with rising eyed blades.

#### IV. C ELEMENTS.

**C1: C12: C14. 874.** Ku in Eumorfopoulos I: 32. Bulb with deformed t'aot'ie, foot with deformed t'aot'ie, above which snakes, neck with snakes, above which rising blades.

**C1: C14: C16. 875.** Ku in BMFEA 8, pl. 19 (lowest), (Seligman coll.). Bulb with deformed t'aot'ie, foot with deformed t'aot'ie, above which spiral band, neck with spiral band, above which rising blades. Yin inscription.

**C2: C15: C16. 876.** Ku in Wuying 135. Bulb with dragonized t'aot'ie, foot with dragonized t'aot'ie, above which spiral band, neck with spiral band, above which rising eyed blades.

In this group there are a few exceptional contacts between A and B:

**A4: A5: B1: C12: C15. 877.** Ku in Wuying 138. Bulb with vertical dragons, foot with dissolved t'aot'ie, above which cicadas, neck with snakes, above which rising eyed blades.

**A4: B1: C15. 878.** Ku in Haiwai 79. Bulb and foot with dissolved t'aot'ie, neck with cicadas, above which rising eyed blades. **879.** Ku in Senoku II: 89, id.

**A4: B1: C14. 880.** Ku in Shant'u 147. Like the preceding, but for blades without eyes.

**A2: B7: C14. 881.** Square Ku in Wuying 133, also BMFEA 8, pl. 22. Bulb and foot with bodied t'aot'ie and squares with crescents, neck with squares with crescents and rising blades. Yin inscription.

#### BROAD CHI.

The Chi is not, like the Tsun and Ku, arranged in a clear tripartite system, with three segments: foot, bulb and neck. Above the foot it has a body which goes in a continuous graceful S-curve to the rim, like that of the tall Yu. By this definition I include in the Chi category various vessels which have sometimes been called Tsun or Ku by earlier writers: I believe the present distinction, being logical and consistent, is typologically preferable. The Chi varies considerably in shape. There is a squat, broad variety, which

reminds somewhat of an earless Kuei, though it has not its breadth and capacity, being always a »Becher«, a drinking cup. And there is a tall and slender variety, reminding much of a Ku. It is impossible to join all these varieties under one heading — that would mean too great a simplification. On the other hand it is very difficult to draw a clear dividing line between »broad« and »tall« Chi, since all grades are represented. For practical purposes I reckon a vessel as a »broad« Chi when the diameter at the widest part of the belly is equal to (or greater than) the distance from the centre of this broadest line to the rim.

### I. A ELEMENTS.

**A1. 882.** Chi in Umebara I: 50 (Wannieck coll.). Belly covered with mask t'aot'ie (A2 bodied t'aot'ie?).

### II. A + C ELEMENTS.

**A1: A2: A5: C3: C4. 883.** Chi in Hakkaku 19. Belly covered with mask t'aot'ie, flanked by vertical dragons, above this a belt with beaked dragons, foot belt with trunked dragons, neck belt with bodied t'aot'ie. **884.** Chi in C. T. Loo coll. (photo), id.

**A1: C3: C8. 885.** Chi in Umebara I: 4 (Metropolitan Museum of Art, N. Y.). Belly covered with mask t'aot'ie, foot belt with trunked dragons, neck belt with winged dragons.

**A1: C5: C14. 886.** Chi in Burchard coll. London (photo). Belly covered with mask t'aot'ie, foot belt with jawed dragons (curved), neck belt with jawed dragons, above which rising blades.

**A2: A5: C3: C8. 887.** Chi in C. T. Loo coll., our pl. XXIII. Belly covered with bodied t'aot'ie, flanked by vertical dragons, above this a belt with winged dragons, foot belt with trunked dragons, neck belt with bodied t'aot'ie. **888.** Chi in Shan 5: 49, id.

**A2: C2: C4: C14. 889.** Chi in Hellström coll. (photo). Belly covered with bodied t'aot'ie, foot belt with dragonized t'aot'ie, neck belt with beaked dragons, above which rising blades.

**A2: C4: C6: C14. 890.** Chi in Ill. London News 5005, p. 482. Belly covered with bodied t'aot'ie, foot belt with turning dragons, neck belt with beaked dragons, above which rising blades.

**A2: C10: C14. 891.** Chi in Lundgren coll. (photo). Belly covered with bodied t'aot'ie (very stylized), foot belt with deformed dragons, neck belt with deformed dragons, above which rising blades.

**A3: C6. 892.** Chi in Exhibition, pl. 16: 205 (Sedgwick coll.). Belly covered with bovine t'aot'ie, neck belt and foot belt with turning dragons (? not clearly visible).

### III. B ELEMENTS.

**B2. 893.** Chi in Chengsung, Chung 1. Belly bare, neck belt with animal triple band.

**894.** Chi in Yamanaka coll., London (photo), id. **895.** Chi in Umebara I: 26 (private coll., Boston), id. Vertical handle on one side.

**B3. 896.** Chi in Umebara I: 29 (Museum of Fine Arts, Boston). Belly bare, neck belt with de-tailed bird. **897.** Chi in Sungchai 14, also in Shuangkien 26, id. **898.** Chi in Shina

kobijutsu 17, id. 899. Chī in Shant'u 126, id. 900. Chī in Bronze Antiques 10, id. 901. Chī in Huaimi, Shang 12, id. 902. Chī in Shan 4: 68, id.

B4. 903. Chī in Shan 5: 82. Belly bare, neck belt and foot belt with eyed spiral band.

B5. 904. Chī in Shan 5: 60. Belly bare, neck belt with eyed band with diagonals.

B6: B8. 905. Chī in T'ao, Sū hia 14. Belly bare, neck belt with compound lozenges, bordered by two circle bands, foot belt with compound lozenges.

B8. 906. Chī in Shierkia IV: 13. Belly bare, neck belt with compound lozenges.

IV. B + C ELEMENTS.

B1: B2: C14: C16. 907. Chī in Senoku II: 93. Belly covered with dissolved t'aot'ie, foot belt with spiral band, neck belt with animal triple band, above which rising blades.

B2: C16. 908. Chī in Shan 5: 50. Belly bare, neck belt with animal triple band, foot belt with spiral band.

B5: B6: C16. 909. Chī in Chengsung, Chung 3. Belly bare, neck belt with spiral band, bordered by two circle bands, foot belt with eyed band with diagonals. 910. Chī in Wuying 139, id.

B5: C16. 911. Chī in Mengwei, Shang 39. Belly bare, neck belt with spiral band, foot belt with eyed band with diagonals. 912. Chī in Chengsung, Chung 9, id. Chou inscription. 913. Chī in Shan 5: 70, id. 914. Chī in Shan 5: 75, id.

B6: C16. 915. Chī in Heng 85. Belly bare, neck belt with spiral band, bordered by two circle bands, on foot spiral band. 916. Chī in Shan 5: 73, id.

B6: B8: C16. 917. Chī in Shierkia IV: 16. Belly bare, neck belt with compound lozenges, bordered by two circle bands, on foot spiral band.

B6: B11: C2. 918. Chī in T'ao 3: 31. Belly covered with vertical ribs, neck belt with dragonized t'aot'ie, bordered by two circle bands.

B11: C4: C14: C16. 919. Chī in C. T. Loo coll. (photo). Belly covered with vertical ribs, foot belt with spiral band, neck belt with beaked dragons, above which rising blades.

B11: C11. 920. Chī in Ch'angan 1: 40. Belly covered with vertical ribs, neck belt and foot belt with birds.

B11: C11: C14. 921. Chī in Lundgren coll., our pl. LI. Belly covered in its lower half by birds, in its upper by vertical ribs, foot belt and neck belt with birds, above the latter rising blades.

V. C ELEMENTS.

C2. 922. Chī in Shan 4: 73. Belly bare, neck belt with dragonized t'aot'ie. 923. Chī in Shant'u 127, id., Chou inscription.

C4: C11: C14. 924. Chī in Maandblad 1929, p. 231, also Gedächtnis 19, and Exhibition, pl. 16: 255 (van der Mandele coll.). Lower half of belly covered with a belt with birds, foot belt with birds, neck belt with beaked dragons, above which rising blades.

C6: C13. 925. Chī in a Chinese coll. (photo). Belly bare, neck belt with alternating turning dragons and whorl circles.

C9. 926. Chī in Umebara I: 28, also in Kümmel pl. 10 (Wanneck coll.). Belly bare, neck belt with S-dragons. 927. Chī in T'ao, Pu 5, id.

*C11. 928.* Chī in Shina kobijutsu 16. Belly bare, neck belt with birds. *929.* Chī in T'ao 1: 43, id. *930.* Chī in Shan 4: 74, id. *931.* Chī in Senoku Zoku I: 175, id. *932.* Chī in Heng 50, id. Chou inscription. *933.* Chī in Lundgren coll. (photo), id.

*C12. 934.* Chī in Hellström coll. (photo). Belly bare, neck belt and foot belt with snakes (two bodies dividing out from a common head).

*C16. 935.* Chī in Hellström coll. (photo). Belly bare, on neck spiral band.

A case of mixing of A and B is the following:

*A4: B6: C14: C16. 936.* Chī in Malmö Museum, Årsberättelse 1935. Belly bare, foot belt and neck belt with spiral band bordered by circle bands, above the latter rising blades, into which cicadas have been fitted.

### TALL CHI.

#### I. A ELEMENTS.

*A1. 937.* Chī in Chengsung, Chung 5. Belly covered with mask t'aot'ie.

#### II. B ELEMENTS.

*B2. 938.* Chī in Huaimi, Shang 30. Belly bare, neck belt with animal triple band. Yin inscription. *939.* Chī in Shan 5: 69, id. *940.* Chī in Lianglei 2: 9, id.

*B2. 941.* Chī in Chengts'iu 42. Belly bare, neck belt and foot belt with animal triple band. *942.* Chī in T'ao 3: 30, id.

*B2: B5. 943.* Chī in Eumorfopoulos I: 33. Belly bare, neck belt with animal triple band, on foot eyed band with diagonals. *944.* Chī in Huaimi, Shang 29, id. Yin inscription. *945.* Chī in T'ao, Pu 9, id.

*B5. 946.* Chī in Shiliu 2: 15. Belly bare, on foot eyed band with diagonals. Yin inscription.

#### III. B + C ELEMENTS.

*B4: C10. 947.* Chī in Cull coll. (photo). Belly bare, neck belt with deformed dragons, on foot eyed band with diagonals.

*B5: C10. 948.* Chī in Hellström coll. (photo). Belly bare, neck belt with deformed dragons, on foot eyed band with diagonals.

*B5: C16. 949.* Chī in Lianglei 2: 11. Belly bare, on neck spiral band, on foot eyed band with diagonals. *950.* Chī in Shan 5: 61, id. *951.* Chī in Shan 5: 55, id.

*B6: C16. 952.* Chī in Umehara I: 4 (Metropolitan Museum of Art, N. Y.). Belly bare, neck belt with spiral band, bordered by two circle bands, on foot spiral band.

*B10: C5: C16. 953.* Chī in Hellström coll., our pl. LII. Belly covered with interlocked T's, neck belt with jawed dragons, on foot spiral band.

#### IV. C ELEMENTS.

*C6: C16. 954.* Chī in Chengsung, Chung 8. Belly bare, on neck spiral band, above which a band of turning dragons, foot belt with turning dragons.

*C11: C14.* 955. Chī in BMFEA 6, pl. 22 (Hellström coll.). Belly bare, neck belt with birds, above which rising blades (very slender vessel).

*C12.* 956. Chī in Sparks coll., London (photo). Belly bare, neck belt with snakes (very slender vessel).

*C16.* 957. Chī in Sungchai 15. Belly bare, on neck spiral band. 958. Chī in Shierkia VI: 14, id. Yin inscription. 959. Chī in Shant'u 137, id. 960. Chī in Shan 5: 90, id. 961. Chī in T'ao 3: 29, also BMFEA 8, pl. 32: 2, id. Yin inscription. 962. Chī in T'ao, Sū hia 15, id. 963. Chī in Huaimi, Shang 28, id. Yin inscription. 964. Chī in Shan 5: 48, id. Yin inscription. 965. Chī in Shan 5: 68, id. 966. Chī in Shan 5: 76, id. 967. Chī in Shiliu 1: 7, id. 968. Chī in T'ao 3: 28, id. 969. Chī in MFEA, id. 970. Chī in Hellström coll. (photo), id. 971. Chī in Oeder coll. (photo), id.

## TSÜE.

Here, as in the Tsun and Ku groups, it is often well-nigh impossible to discern, in the photos, whether there is a mask t'aot'ie or a bodied t'aot'ie. I shall therefore, except in a few cases, bring them together under one heading.

### I. A ELEMENTS.

*A1/2.* 972. Tsüe in Umehara I: 5 (Metropolitan Museum of Art, N. Y.). On upper part of the belly a broad belt with t'aot'ie. Yin inscription. 973. Tsüe in Shuangkien 42, id. 974. Tsüe in Mengwei, Shang 45, id. 975. Tsüe in Senoku II: 79, id. 976. Tsüe in Malmö Museum, our pl. XXIII, id. 977. Tsüe in Sungchai 17, id. 978. Tsüe in Shierkia VII: 13, id. 979. Tsüe in Chengsung, Chung 31, id. 980. Tsüe in Cull collection (photo), id. 981. Tsüe in van der Mandele coll. (photo), id. In 977—981 the t'aot'ie tends strongly towards *B1* dissolved t'aot'ie. 982. Tsüe in Shan 6: 10, id. 983. Tsüe in Shan 6: 16, id. 984. Tsüe in Shan 6: 64, id. Yin inscription.

### II. A + C ELEMENTS.

*A2: A4: C14.* 985. Tsüe in Verburgt collection (photo). On belly a belt with bodied t'aot'ie, above this rising blades, into which cicadas are fitted.

*A1/2: A5: C14.* 986. Tsüe in Hellström coll., our pl. XXIV. On belly broad belt with t'aot'ie, flanked by vertical dragons, above this rising blades. Here as in the following (987—990) the vertical dragon is reduced by stylization to a few summary strokes, yet quite unmistakable. 987. Tsüe in Senoku II: 78, id. 988. Tsüe in the British Museum (photo; there is a Tsüe of the Museum published in British Museum Quarterly, vol. 9, but the picture is too poor to show whether it is this Tsüe or 1016 below), id. Yin inscription. 988a. Tsüe in the Royal Scottish Museum (photo), id. 989. Tsüe in Umehara I: 58 (Freer Gallery of Art), id. 990. Tsüe in Shan 6: 1, id.

*A3: C6.* 991. Tsüe in Mengwei, Shang 48. On belly a belt with bovine t'aot'ie, flanked by turning dragons. Yin inscription.

**A1/2: C14.** **992.** Tsüe in Senoku II: 75. On upper part of belly a belt with t'aot'ie, above this rising blades. Yin inscription. **993.** Tsüe in Senoku II: 76, id. Yin inscription. **994.** Tsüe in Senoku II: 77, id. **995.** Tsüe in Senoku II: 80, id. **996.** Tsüe in Senoku II: 81, id. **997.** Tsüe in Yechung 26, id. **998.** Tsüe in Shina kobiljutsu 21, id. **999.** Tsüe in Umebara I: 62 (a private coll.), id. **1000.** Tsüe in Umebara I: 57 (Wannieck coll.), id. **1001.** Tsüe in Koop 17 (Musée Cernuschi), id. **1002.** Tsüe in Shferkia IV: 24, id. **1003.** Tsüe in Mengwei, Sü 29, id. **1004.** Tsüe in Chengsung, Chung 19, id. **1005.** Tsüe in Chengsung, Chung 26, id. Yin inscription. **1006.** Tsüe in Chengsung, Chung 23, id. **1007.** Tsüe in Shuangkien 39, id. **1008.** Tsüe in Gedächtnis 8 (Hardt coll.), id. **1009.** Tsüe in Shan 6: 35, id. **1010.** Tsüe in Shan 6: 48. **1011.** Tsüe in Shan 7: 17, id. Yin inscription. **1012.** Tsüe in Shan 7: 18, id. Yin inscription. **1013.** Tsüe in T'ao 3: 16, id. Yin inscription. **1014.** Tsüe in Heng 81, id. **1015.** Tsüe in Huaimi, Shang 17, id. **1016.** Tsüe in the British Museum (photo, cf. 988 above), id. **1017.** Tsüe in a private coll. (photo), id. **1018.** Tsüe in Musée du Louvre (photo), id. **1019.** Tsüe in Oeder coll. (photo), id. **1020.** Tsüe in Wannieck coll. (photo), id. (not the same as 1000 above). **1021.** Tsüe in Ill. London News 5005, p. 480, id. **1022.** Tsüe in Chengsung, Chung 27, id. Yin inscription. In this as in 1023 and 1024 below the t'aot'ie is well on its way to become *B1* dissolved t'aot'ie. **1023.** Tsüe in Chengsung, Chung 28, id. Yin inscription. **1024.** Tsüe in a private coll. (photo), id.

**A1/2: C15.** **1025.** Tsüe in Umebara, Henkin 27: 2. On upper part of belly a belt with t'aot'ie, above this rising eyed blades. **1026.** Tsüe in Zeitschr. f. Ethnologie, 1927, Jaekel, pl. 8, id.

**A2: C16.** **1027.** Tsüe in T'ao 3: 11. On belly a broad belt with bodied t'aot'ie, above which a spiral band.

### III. B ELEMENTS.

**B1.** **1028.** Tsüe in a private coll., our pl. LII. On upper part of belly a belt with dissolved t'aot'ie. **1029.** Tsüe in Shant'u 152, id. **1030.** Tsüe in Shferkia III: 4, id. **1031.** Tsüe in Shferkia IV: 20, id. **1032.** Tsüe in Shferkia IV: 21, id. **1033.** Tsüe in Chengsung, Chung 15, id. **1034.** Tsüe in Chengsung, Chung 16, id. **1035.** Tsüe in Chengsung, Chung 21, id. **1036.** Tsüe in Chengsung, Chung 22, id. **1037.** Tsüe in Chengsung, Chung 14, id. **1038.** Tsüe in Mengwei, Shang 43, id. Yin inscription. **1039.** Tsüe in Ill. London News 5009, p. 639, id. Yin inscription. **1040.** Tsüe in Sungchai 21, id. (on this, as on the next, there is a row of dots above the t'aot'ie). **1041.** Tsüe in Koop, 18 (Murray coll.), id. **1042.** Tsüe in Shan 6: 12, id. **1043.** Tsüe in Shan 6: 15, id. **1044.** Tsüe in Shan 6: 41, id. Yin inscription. **1045.** Tsüe in Shan 6: 51, id. **1046.** Tsüe in Shan 6: 57, id. **1047.** Tsüe in Shan 7: 4, id. **1048.** Tsüe in Shan 7: 11, id. **1049.** Tsüe in Shan 7: 13, id. **1050.** Tsüe in Shan 7: 52, id. **1051.** Tsüe in Chengts'iu 47, id. **1052.** Tsüe in T'ao 3: 14, id. **1053.** Tsüe in T'ao 3: 19, id. **1054.** Tsüe in Victoria and Albert Museum (photo), id. **1055.** Tsüe in a private coll. (photo), id.

**B1.** **1056.** Tsüe in JRAS 1933, pl. 2 (Churchill coll.). Upper half of belly covered with dissolved t'aot'ie, the pattern spreading up to and covering the under side of the spout

and the opposite wing. **1057.** Tsüe in Shierkia IX: 2, id. **1058.** Tsüe in Ch'angan 1: 35, id. **1059.** Tsüe in T'ao 3: 22, id. **1060.** Tsüe in Shükan 23, id. **1061.** Tsüe in Shan 6: 55, id. **1062.** Tsüe in a private coll. (photo), id.

**B1.** **1063.** Tsüe in Shant'u 150. Upper part of belly and under side of spout and wing covered with dissolved t'aot'ie, doubled so as to have one pair of eyes a few cm. above another. **1064.** Tsüe in Sungchai 19, id. Yin inscription. **1065.** Tsüe in Shan 7: 7, id. **1066.** Tsüe in Heng 75, id.

**B1.** **1067.** Tsüe in Wannieck coll., our pl. LIII (also Umebara I: 60). Upper part of belly and under side of spout and wing covered by dissolved t'aot'ie, tripled so as to have two pairs of eyes on belly and one pair on the under side of the spout. **1068.** Tsüe in Bluett, A Collection of Ancient Chinese Bronzes 1937, pl. 2, id. **1069.** Tsüe in Tsun 2: 50. Same arrangement, but t'aot'ie quadrupled (two pairs of eyes under spout).

**B1: B6.** **1070.** Tsüe in Shuangkien 33. On belly dissolved t'aot'ie, bordered by two circle bands.

**B2.** **1071.** Tsüe in Hakkaku 16. On upper part of belly an animal triple band. **1072.** Tsüe in Shuangkien 43, id. **1073.** Tsüe in Shuangkien 44, id. **1074.** Tsüe in Chengsung, Chung 33, id. **1075.** Tsüe in Shant'u 153, id. **1076.** Tsüe in Selected Anc. Chinese bronzes coll. Mrs. Christian Holmes 11, id. **1077.** Tsüe in Senoku II: 83, id. **1078.** Tsüe in Shierkia VII: 12, id. **1079.** Tsüe in Shierkia VII: 11, id. **1080.** Tsüe in Tch'ou 27, id. **1081.** Tsüe in Shan 7: 53, id. **1082.** Tsüe in Shan 6: 22, id. **1083.** Tsüe in Shan 6: 28, id. **1084.** Tsüe in Shan 6: 34, id. **1085.** Tsüe in Shan 6: 50, id. **1086.** Tsüe in Shan 6: 59, id. **1087.** Tsüe in Shan 6: 65, id. **1088.** Tsüe in Shan 6: 70, id. Yin inscription. **1089.** Tsüe in Shan 7: 2, id. **1090.** Tsüe in Shan 7: 9, id. Yin inscription. **1091.** Tsüe in Shan 7: 15, id. **1092.** Tsüe in Shan 7: 22, id. **1093.** Tsüe in Shan 7: 41, id. **1094.** Tsüe in Shan 7: 51, id. **1095.** Tsüe in Shan 7: 53, id. Chou inscription. **1096.** Tsüe in Ch'angan 1: 33, id. **1097.** Tsüe in Chengts'iu 46, id. **1098.** Tsüe in MFEA, id. **1099.** Tsüe in the Hellström coll. (photo), id. **1100.** Tsüe in a private coll. (photo), id.

**B2: B6.** **1101.** Tsüe in a private coll., our pl. LIII. On upper part of belly an animal triple band, bordered by two circle bands. **1102.** Tsüe in Shuangkien 40, also in Tsun 3: 4, id. **1103.** Tsüe in Chengts'iu 45, id. **1104.** Tsüe in Shiliu 1: 13, id. **1105.** Tsüe in Shan 6: 20, id. **1106.** Tsüe in Shan 6: 27, id. **1107.** Tsüe in Shan 7: 16. **1108.** Tsüe in Shan 7: 12 (circle band only below the triple band).

**B3.** **1109.** Tsüe in Shan 7: 29. On upper part of belly a belt with de-tailed birds.

**B4.** **1110.** Tsüe in Shan 6: 42. On upper part of belly an eyed spiral band. **1111.** Tsüe in T'ao 3: 15, id.

**B4: B6.** **1112.** Tsüe in Shan 7: 23. On upper part of belly an eyed spiral band, bordered by two circle bands.

**B5.** **1113.** Tsüe in Shan 6: 24. On upper part of belly an eyed band with diagonals. **1114.** Tsüe in Shan 7: 27, id. Yin inscription. **1115.** Tsüe in Shan 7: 35, id. **1116.** Tsüe in Shan 7: 36, id. Yin inscription. **1117.** Tsüe in Heng 70, id. Yin inscription. **1118.** Tsüe in Heng 76, id. **1119.** Tsüe in Ch'angan 1: 32, id.

*B6: B8. 1120.* Tsüe in Chengsung, Chung 29, our pl. LIV. On upper part of belly a belt with compound lozenges, bordered by two circle bands.

*B7. 1121.* Tsüe in T'ao 3: 17. On upper half of belly a broad belt with squares with crescents.

#### IV. B + C ELEMENTS.

*B1: C12. 1122.* Tsüe in BMFEA 8, pl. IX (Seligman coll.). On upper part of belly dissolved t'aot'ie, doubled as in 1063 above, on the under side of the spout snakes. Yin inscription. *1123.* Tsüe in Yamanaka coll. (photo), id. *1124.* Tsüe in Becker and Newmann coll. (photo), id.

*B1: C14. 1125.* Tsüe in Tsun 2: 48. On upper part of belly dissolved t'aot'ie, above this rising blades. *1126.* Tsüe in Chengsung, Chung 17, id. Yin inscription. *1127.* Tsüe in Shan 6: 4, id. *1128.* Tsüe in Shan 6: 38, id. *1129.* Tsüe in Shan 6: 48, id.

*B1: C16. 1130.* Tsüe in Shuangkien 37. On upper part of belly dissolved t'aot'ie, above this spiral band. *1131.* Tsüe in Mengwei, Shang 49, id. *1132.* Tsüe in Yechung 27, id. *1133.* Tsüe in Heng 77, id. *1134.* Tsüe in Tsun 3: 2, id.

*B6: C2. 1135.* Tsüe in Paoyün 105, also Ill. Cat. 69. On upper part of belly a belt with dragonized t'aot'ie, bordered by two circle bands. *1136.* Tsüe in Senoku II: 85, id., yet with an extra band of dragonized t'aot'ie adorning the lower part of the belly, which is somewhat wider than the upper part.

*B6: C3. 1137.* Tsüe in Shan 6: 56. On upper part of belly a belt with trunked dragons, bordered by two circle bands.

*B6: C4. 1138.* Tsüe in Ch'angan 1: 36. On upper part of belly a belt with beaked dragons, bordered by two circle bands.

*B6: C16. 1139.* Tsüe in Shiliu 1: 11. On upper part of belly a spiral band, bordered by two circle bands.

#### V. C ELEMENTS.

*C1: C14. 1140.* Tsüe in Shūkan 23 (Takeuchi coll.). On upper part of belly a belt with deformed t'aot'ie, above which rising blades. *1141.* Tsüe in Shan 6: 44, id. *1142.* Tsüe in Shan 7: 6, id.

*C1. 1143.* Tsüe in Umehara I: 59 (Museum of Fine Arts, Boston). On upper part of belly a belt with deformed t'aot'ie. That the t'aot'ie is really a deformed t'aot'ie, in this case and the following group, is mostly quite undiscernible in the photos. The key to them is given by the rubbing Umehara I: 59. *1144.* Tsüe in Sherkia VIII: 7, id. *1145.* Tsüe in Shant'u 154, id. *1146.* Tsüe in Chengsung, Chung 20, id. *1147.* Tsüe in Shuangkien 34, id. *1148.* Tsüe in Bull. Cleveland Mus. Art 1931, id. *1149.* Tsüe in Tsun 2: 49, id. *1150.* Tsüe in Senoku II: 82, id. *1151.* Tsüe in Shan 6: 52, id. Yin inscription. *1152.* Tsüe in Shan 6: 66, id. *1153.* Tsüe in Shan 7: 40, id. *1154.* Tsüe in Shan 7: 48, id. *1155.* Tsüe in T'ao 3: 8, id. *1156.* Tsüe in T'ao 3: 9, id.

*C3: C14. 1157.* Tsüe in Chengsung, Chung 24. On upper part of belly a belt with trunked dragons, combining into a kind of t'aot'ie, above which rising blades. *1158.* Tsüe in Chengsung, Chung 34, id. Yin inscription.

*C3. 1159.* Tsüe in Shierkia VI: 15. On upper part of belly a belt with trunked dragons combining into a kind of t'aot'ie. *1160.* Tsüe in Tch'ou 27, id. *1161.* Tsüe in Shan 6: 3, id.

*C8. 1162.* Tsüe in Mengwei, Shang 44. On upper part of belly a belt with winged dragons.

*C11. 1163.* Tsüe in Hellström coll. (photo). On upper part of belly a belt with birds.

*1164.* Tsüe in Shan 7: 43, id.

*C16. 1165.* Tsüe in Shant'u 156. On upper part of belly a spiral band. *1166.* Tsüe in T'ao 3: 20, id. Yin inscription. *1167.* Tsüe in Shan 7: 20, id. *1168.* Tsüe in Shan 7: 46, id.

There is a case of mixing of A and B in:

*A2: B6. 1169.* Tsüe in Shierkia IV: 23. On upper part of belly a belt with bodied t'aot'ie, bordered by two circle bands. Yet the t'aot'ie tends strongly towards *B1* dissolved t'aot'ie.

## KÜE.

The Küe is so closely related to the Tsüe that one could join them into one group. I follow, however, the more detailed analysis scheme, and treat the Küe separately. It has not, like the Tsüe, any »capped uprights«, and many of the Küe are entirely symmetrical, having two »wings« instead of one spout and one wing. I treat here also, however, a few vessels which have »capped uprights« fastened to the sides below the rim, and rising vertically after a bend; the body of these vessels is exactly that of a Küe.

### I. A ELEMENTS.

*A1/2. 1170.* Küe in Hellström coll., our pl. XXIV. Belly with t'aot'ie. *1171.* Küe in Shant'u 164, id. Yin inscription. *1172.* Küe in Exhibition, pl. 10: 168 (Shiobara coll.), id. *1173.* Küe in Tsun 3: 10, id. *1174.* Küe in Tsun 3: 11, also in Shant'u 165, id. *1175.* Küe in Shant'u 116, id. *1176.* Küe in Shant'u 162, id. *1177.* Küe in Tsun 3: 8, id. Yin inscription. *1178.* Küe in Tsun 3: 9, id. (on the last three a décor under the wings not clearly discernible).

### II. B ELEMENTS.

*B1. 1179.* Küe in Tsun 3: 1, our pl. LIV. Dissolved t'aot'ie on belly, the pattern spreading up under the spout and wing. Yin inscription. *1180.* Küe in Huaimi, Shang 18, id. Yin inscription. *1181.* Küe in Shant'u 163. Same arrangement as last, but the t'aot'ie doubled (two pairs of eyes on belly, one above the other). *1182.* Küe in Umehara I: 65 (Mrs. Christian Holmes coll.). Same arrangement as 1179, yet t'aot'ie doubled so as to have one pair of eyes on belly and one up under wings. Yin inscription. *1183.* Küe in Umehara I: 6, id.

*B2: B10. 1184.* Küe in Umehara I: 64, also Exhibition, pl. 10: 262 (Mrs. William Moore coll.). Belly (spherical) covered with interlocked T's, neck with animal triple band (ornaments under wings not clearly visible, bent capped uprights). *1185.* Küe in Shant'u 161, id. *1186.* Küe in Hakkaku 17, id. (same vessel as 1184 or 1185?).

III. B + C ELEMENTS.

**B1: C14. 1187.** Küe in Senoku II: 86. On belly dissolved t'aot'ie, above this rising blades. Chou inscription.

TALL KIA.

The Kia vessels form a great family of varying shapes, and they cannot very well be treated in one context. It is necessary at least to distinguish the Tall Kia, those which have a body which is more high than broad, rising somewhat tub-like, approximately cylindrical; and the Broad Kia, which have a broad, bowl-shaped body, almost like a Kuei placed on the three pointed legs characteristic of this vessel category. I have been tempted to call them Tub Kia and Bowl Kia respectively, but the analogy with my terms Tall Chi: Broad Chi etc. has decided my choice of nomenclature. We take the Tall Kia first:

I. A ELEMENTS.

**A1: A5. 1188.** Kia in Senoku II: 88. Lower part of body covered by mask t'aot'ie flanked by vertical dragons, upper part of body has a belt with the same elements, the vertical dragons corrupted so that the whole makes the impression of an A2 bodied t'aot'ie. Chou inscription.

II. A + C ELEMENTS.

**A2: A5: C15. 1189.** Kia in MFEA (gift of Mr. Anders Hellström), our pl. XXV. Lower part of body covered with bodied t'aot'ie (tendency: dragonized t'aot'ie), flanked by vertical dragons, upper part the same, above which rising eyed blades.

**A2: C14. 1190.** Kia in Umehara I: 68 (Buckingham coll., Art Institute, Chicago). Lower half of body covered with bodied t'aot'ie, upper half the same, above which rising blades. **1191.** Kia in Ill. London News 5005, p. 480, id.

III. B ELEMENTS.

**B1. 1192.** Kia in Lundgren coll., our pl. LV. Lower part of body covered with dissolved t'aot'ie. **1193.** Kia in Chengts'iu 44, id.

**B1. 1194.** Kia in Umehara I: 69 (Freer Gallery of Art). Upper and lower part of body each covered with dissolved t'aot'ie. **1195.** Kia in Paoyün 116, also Ill. Cat. 71, and Voretzsch 29, id. **1196.** Kia in Shūkan 24 (Shiobara coll.), id. **1197.** Kia in Shan 7: 66, id. (the dissolved t'aot'ie is here really identical with animal triple band, though broader).

IV. B + C ELEMENTS.

**B6: C2. 1198.** Kia in MFEA. Upper part and lower part of body each covered with a belt with dragonized t'aot'ie, bordered by two circle bands. **1199.** Kia in the Röhss Museum, Gothenburg (photo), id. **1200.** Kia in Zeitschr. f. Ethnologie 1927, Jaekel, Abb. 7 (Bohlken coll.), id.

V. C ELEMENTS.

*C2: C14. 1201.* Kia in Umehara I: 67 (private coll. Boston). Upper and lower part of body each covered with dragonized t'aot'ie, above the former rising blades. *1202.* Kia in Umehara I: 66 (Freer Gallery of Art), id.

*C2: C13. 1203.* Kia in Bluett, A collection of Ancient Chinese Bronzes 1937, pl. 3. On upper part of body a belt of dragonized t'aot'ie, on lower part big whorl circles.

BROAD KIA.

I. A + C ELEMENTS.

*A1: A5: C11: C13: C14. 1204.* Kia in Exhibition, pl. 3: 232 (Nelson Gallery of Art, Kansas City). Belly covered with mask t'aot'ie, flanked by vertical dragons, neck belt with alternating birds and whorl circles, above this rising blades.

*A1: A2: A5: C3: C4: C14. 1205.* Kia in Yechung 21. On the long side, belly covered with mask t'aot'ie, flanked by vertical dragons, neck belt with beaked dragons, above which rising blades; on the short sides, belly covered with bodied t'aot'ie, neck belt with trunked dragons, above which rising blades.

*A2: A5: C2. 1206.* Kia in the Malmö Museum, our pl. XXVI. Belly covered with bodied t'aot'ie (tendency: dragonized t'aot'ie), flanked by vertical dragons (somewhat deformed), neck belt with dragonized t'aot'ie.

*A2: C2: C14. 1207.* Kia in Senoku II: 87. Belly covered with bodied t'aot'ie, neck belt with dragonized t'aot'ie, above which rising blades. *1208.* Kia in C. T. Loo coll. (photo), id.

*A2: C3. 1209.* Kia in Hakkaku 18. Belly covered with bodied t'aot'ie, neck belt with trunked dragons.

*A2: C4: C14. 1210.* Kia in C. T. Loo coll. (photo). Belly covered with bodied t'aot'ie, flanked by beaked dragons, neck belt with beaked dragons, above which rising blades.

*A2: C6: C11: C14. 1211.* Kia in a Chinese coll., our pl. XXVI. Belly covered with bodied t'aot'ie, flanked by turning dragons, neck belt with birds, above which rising blades.

II. B ELEMENTS.

*B1. 1212.* Kia in Chengts'iu 43. Belly covered with dissolved t'aot'ie, neck belt with the same. Yin inscription.

III. C ELEMENTS.

*C3: C14. 1213.* Kia in Umehara I: 70, also RAA 1934, pl. 66 (C. T. Loo coll.). Belly bare, neck belt with trunked dragons, above which rising blades.

HIEN.

I. B ELEMENTS.

*B2. 1214.* Hien in Umehara II: 98 (Museum of Fine Arts, Boston), our pl. LV. Belly bare, on neck animal triple band. *1215.* Hien in Koop, 20 (Victoria and Albert Museum),

id. 1216. Hien in Ann. Rep. Smithson. Inst. 1914, Ferguson, pl. 10, (Ferguson coll.), id. 1217. Hien in Mengwei, Sü 9, id. 1218. Hien in Paoyün 39, id. 1219. Hien in Shïerchia V: 20, id. 1220. Hien in Tsun 2: 24, id. 1221. Hien in Senoku I: 13, id. 1222. Hien in Shant'u 51, id. 1223. Hien in Palace Museum, Peking (picture postcard), id. Yin inscription. 1224. Hien in Shan 3: 29, id. 1225. Hien in Shan 3: 34, id. 1226. Hien in T'ao, Sü hia 1, id. Yin inscription. 1227. Hien in T'ao, Pu 7, id. 1228. Hien in Heng 98, id. Yin inscription. 1229. Hien in Shiliu 3: 4, id. 1230. Hien in Ch'angan 1: 26, id. Yin inscription. 1231. Hien in T'ao, Sü hia 4, id. 1232. Hien in a Chinese coll. (photo), id. B2: B6. 1233. Hien in Paoyün 38. Belly bare, neck belt with animal triple band, bordered by two circle bands. 1234. Hien in Tsun 2: 25, id. B3. 1235. Hien in BMFEA 8, pl. 8 (Hellström coll.). Belly bare, neck belt with de-tailed birds. Yin inscription. 1236. Hien in G. Salles, Bronzes Chinois 1934, Ill. 19 (Michon coll.), id. Yin inscription.

## II. C ELEMENTS.

C2: C14. 1237. Hien in Chengts'iu 11. Neck belt with dragonized t'aot'ie, below this hanging blades on the belly.  
C9. 1238. Hien in Senoku I: 14. Belly bare, neck belt with S-dragons. Chou inscription.

## HO.

### I. A + C ELEMENTS.

A3: C2. 1239. Ho in Umebara I: 7 (Metropolitan Museum of Art, N. Y.). On belly bovine t'aot'ie, neck belt with dragonized t'aot'ie.

## II. B ELEMENTS.

B1: B2. 1240. Ho in BMFEA 8, pl. 10, also in Shant'u 107. Belly covered with dissolved t'aot'ie, neck belt with animal triple band. Chou inscription.  
B5. 1241. Ho in Eumorfopoulos I: 42, also Umebara II: 141. Belly bare, on neck eyed band with diagonals. 1242. Ho in Shan 9: 28, id.  
B2. 1243. Ho in Umebara II: 140 (Fukushima coll.). Belly bare, neck belt with animal triple band. 1244. Ho in Tsun 3: 13, id. 1245. Ho in Shïerchia X: 16, id. 1246. Ho in Shina kobijutsu 33, id. 1247. Ho in the Weill coll. (photo), id. 1248. Ho in Shan 9: 29, id. 1249. Ho in Shan 9: 27, id. 1250. Ho in Shan 9: 25, id. Yin inscription.  
B3. 1251. Ho in Wannieck coll., our pl. LVI. Belly bare, neck belt with de-tailed birds.  
1252. Ho in Shan 9: 32, id. Chou inscription.  
B4: B6. 1253. Ho in Paoyün 89. Belly bare, neck belt with eyed spiral band, bordered by two circle bands.

## III. B + C ELEMENTS.

B1: C8. 1254. Ho in Exhibition, pl. 4: 24 (Imperial coll.). Belly covered with dissolved t'aot'ie, neck belt with winged dragons.

**B6: C2. 1255.** Ho in T'ao 3: 33. Belly bare, neck belt with dragonized t'aot'ie, bordered by two circle bands. Yin inscription.

IV. C ELEMENTS.

**C1: C3. 1256.** Ho in Exhibition, pl. 4: 31. Belly covered with deformed t'aot'ie, neck belt with trunked dragons.

**C3. 1257.** Ho in Paoyün 88. Belly bare, neck belt with trunked dragons.

**C9. 1258.** Square Ho in Ill. Cat. 67. Belly bare, neck belt with S-dragons.

**C10. 1259.** Ho in Shuangkien 29. Belly bare, neck belt with deformed dragons.

**C11. 1260.** Ho in Senoku II: 99. Belly bare, neck belt with birds.

YI.

I. A + C ELEMENTS.

**A1: A5: C3. 1261.** Yi in Eumorfopoulos I: 15, 16. Principal surface covered with mask t'aot'ie, flanked by vertical dragons, neck belt with trunked dragons, foot belt with an unusual variety of dragons. Yin inscription.

**A1: C3: C4. 1262.** Yi in Ill. London News 5059, p. 589. Principal surface covered with mask t'aot'ie, neck belt with trunked dragons, foot belt with beaked dragons. **1263.** Yi in Hakkaku 20. Principal surface covered with mask t'aot'ie, neck belt with beaked dragons, foot belt with trunked dragons. **1263a.** Yi in a Chinese coll. (photo), id.

**A1: C5: C11. 1264.** Yi in a Chinese coll. (photo). Principal surface covered with mask t'aot'ie, neck belt with birds, foot belt with jawed dragons.

**A1: C8. 1265.** Yi in Umebara I: 44 (Mrs. Christian Holmes coll.). Principal surface covered with mask t'aot'ie (stylized), neck belt and foot belt with winged dragons.

**A1: C10. 1266.** Yi in Burchard, Chin. Kunst II, pl. 9. Principal surface covered with mask t'aot'ie, foot belt with deformed dragons.

**A1: C11. 1267.** Yi in the Sedgwick coll. (photo). Principal surface covered with mask t'aot'ie, neck belt with birds, foot belt not discernible.

**A2: C3. 1268.** Yi in Burchard coll., London, our pl. XXVII. Principal surface covered with bodied t'aot'ie, neck belt and foot belt with trunked dragons. Yin inscription.

**1269.** Yi in Yechung 15, id. **1270.** Yi in BMFEA 8, pl. 18: 2 (Cull coll.), id. (in neck belt the trunked dragons joined into a dragonized t'aot'ie of unusual type). Yin inscription. **1271.** Yi in C. T. Loo coll. (photo), id. **1272.** Yi in a Chinese coll. (photo), id. **1273.** Yi in a private coll. (photo), id.

**A2: C3: C4. 1274.** Yi in Bluett coll. (photo). Principal surface covered with bodied t'aot'ie, neck belt with beaked dragons, foot belt with trunked dragons.

**A2: C4. 1275.** Yi in Freer Gallery of Art (photo). Principal surface covered with bodied t'aot'ie, neck belt and foot belt with beaked dragons. Yin inscription.

**A2: C7: C11. 1276.** Yi in Exhibition pl. 5: 247 (Buckingham coll., Art Inst. Chicago). Principal surface covered with bodied t'aot'ie, neck belt with birds (tendency: detailed birds), foot belt with feathered dragons. Chou inscription.

II. B + C ELEMENTS.

**B6: C2: C3. 1277.** Yi in Oeder coll., our pl. LVII. Principal surface bare, neck belt with dragonized t'aot'ie, bordered by circle bands, foot belt with trunked dragons.  
A Yi with more unusual features occurs in Tsun 1: 43 (now in C. T. Loo coll.).

A mixing of A and B elements occurs in:

**A2: A5: B3: C11. 1278.** Yi in Senoku I: 27. Principal surface covered with bodied t'aot'ie, flanked by vertical dragons, foot belt with birds, neck belt with de-tailed birds.

KUANG.

I. A ELEMENTS.

**A2. 1279.** Kuang in Exhibition, pl. 8: 253 (Raphael coll.). Belly covered with bodied t'aot'ie.

II. A + C ELEMENTS.

**A2: A5: C3. 1280.** Kuang in a Chinese coll. (photo). Belly covered with bodied t'aot'ie, flanked by vertical dragons (with bent body), foot belt with trunked dragons, neck with same and with a twisted variety of vertical dragons.

**A2: A5: C5: C10. 1281.** Kuang in Umebara II: 145 (Mrs. Christian Holmes coll.). Belly covered with bodied t'aot'ie, flanked by vertical dragons (?), foot belt with deformed dragons, on neck jawed dragons, and some more elements not discernible in the photo.

**A2: C5. 1282.** Kuang in Senoku II: 94. Belly covered with bodied t'aot'ie, foot belt with jawed dragons, neck belt with various animals, some of them not clearly discernible. A kindred Kuang, the elements of which are not clearly visible, in Ill. London News 5013 and Burl. Mag. 1394, p. 138.

**A2: C3: C11. 1283.** Kuang in Umebara II: 144 (a private coll. Boston). Belly covered with bodied t'aot'ie, neck belt with birds, foot belt with trunked dragons (joined so as to form a dragonized t'aot'ie).

**A2: C3: C4: C5. 1284.** Kuang in Bronze Antiques 14 (Imperial Household Museum), our pl. XXVII. Belly covered with bodied t'aot'ie, foot belt with jawed dragons, on neck beaked dragons, elephants and trunked dragons.

**A2: C8. 1285.** Kuang in Umebara II: 146 (Mrs. Christian Holmes coll.). Belly covered with bodied t'aot'ie, foot belt with winged dragons, on neck winged dragons and some dragons of a more unusual shape.

III. B + C ELEMENTS.

**B1: C12. 1286.** Kuang in Exhibition pl. 8: 259 (Sedgwick coll.). Belly covered with dissolved t'aot'ie, on neck snakes covered with compound lozenges.

**B11: C4: C5: C11. 1287.** Kuang in Trübner, Yu und Kuang 46 (Worch coll.). On belly vertical ribs with a row of beaked dragons above and birds below, foot belt with birds and jawed dragons, on neck birds and dragons of a more unusual shape.

IV. C ELEMENTS.

*C3: C5. 1288.* Kuang in Umehara II: 147, also Ostas. Zeitschr. 1931, pl. 10 (Yamanaka coll.). Belly bare but for a narrow band of jawed dragons on the upper part, foot belt with trunked dragons.

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In the preceding section I have given a detailed analysis of the contents of the body décor of a great number of vessels, divided into groups according to the vessel types. From this detailed survey the fact at once stood out clearly as one of the salient points that there is a marked distinction between A elements and B elements. They do not combine: vessels with A elements never (except in a very few instances) have B elements, and *vice versa*. We must now bring this point out more clearly and try to interpret this important phenomenon. In order to do so we shall first go over the same ground, resuming the facts more briefly and in another order; we shall make the A and B elements as such, regardless of the vessel types, our point of departure and thus bring into relief the non-combinability of the two groups.

*A 1—3.* The real t'aot'ie (mask, bodied or bovine) occurs on no less than 480 bronzes (the figures given in the lists below are those numbering the vessels in the above tables). It stands alone on 77 vessels (68—73, 627, 659—690, 692, 693, 764—774, 882, 937, 972—984, 1170—1178, 1279).

It combines with A and C elements on 395 vessels (1—14, 53—67, 75—78, 162—168, 186—210, 212—259, 266—298, 429—436, 463—466, 483—509, 591, 592, 617—620, 624—626, 637—639, 647—654, 657, 658, 691, 694—719, 748—758, 762, 775—827, 881, 883—892, 985—1027, 1188—1191, 1204—1211, 1239, 1261—1276, 1280—1285).

As a rule the real t'aot'ie never combines with B elements; there are only 9 exceptions to this rule in our material (39 a, 185, 264, 265, 427, 747, 881, 1169, 1278).

*A 4.* The cicada occurs on 51 vessels. It stands alone on 3 vessels (40, 74, 211). It combines with A and C elements on 43 vessels (75, 79—99, 212 a, 248—250, 775—782, 828—830, 877—880, 936, 985).

As a rule it does not combine with B elements; there are only 5 exceptions 877—880, 936).

*A 5.* The vertical dragon occurs on 130 vessels. It combines with A and C elements on 130 vessels (2, 3, 186—202, 214—247, 249, 250, 253—257 a, 259, 266, 275, 279, 427—431, 463, 484—486, 508, 509, 624—626, 647—649, 657, 658, 691, 694, 748, 750—755, 782, 828—844, 877, 883, 887, 986—990, 1188, 1189, 1204—1206, 1261, 1278, 1280, 1281).

As a rule it does not combine with B elements. There are two exceptions (877, 1278), the irregular bronzes already mentioned under *A 1* and *A 4*.

**A 6.** The uni-décor occurs on 70 vessels. It combines with A and C elements on these 70 vessels (1—4, 53—67, 162—165, 186—210, 266—278, 299—305, 483). It never occurs with B elements.

**B 1.** The dissolved t'aot'ie occurs on 113 vessels. It stands alone on 55 vessels (845, 1028—1069, 1179—1183, 1192—1197, 1212). It combines with B and C elements on 58 vessels (100, 180—182, 374, 467—469, 628, 632, 720—723, 854—873, 877—880, 907, 1070, 1122—1134, 1187, 1240, 1254, 1286). As a rule it does not combine with A elements. The 4 exceptions (877—880) are the irregular bronzes already mentioned under **A 4** above.

**B 2.** The animal triple band occurs on 209 vessels. It stands alone on 138 vessels (15—17, 41—47, 101—116, 169—176, 260, 261, 306—334, 460, 461, 510—512, 759, 846, 847, 893—895, 938—942, 1071—1100, 1214—1232, 1243—1250).

It combines with B and C elements on 69 vessels (18—20, 22, 117, 118, 180, 262, 263, 335, 336, 349—352, 356—360, 364—369, 374, 386, 437, 513, 514, 593—600, 603, 604, 628, 632, 655, 720, 723, 732, 760, 849—852, 907, 908, 943—945, 1101—1108, 1184—1186, 1233, 1234, 1240).

As a rule it never combines with A elements. The 2 exceptions (185, 427) are the irregular bronzes already mentioned under **A 1—3** above.

**B 3.** The de-tailed bird occurs on 36 vessels. It stands alone on 26 vessels (119—127, 339—343, 515—523, 896—902, 1109, 1235, 1236, 1251, 1252).

It combines with B and C elements on 9 vessels (21, 344—348, 361, 633; 1278). As a rule it does not combine with A elements. The single exception (1278) is the irregular bronze already mentioned under **A 1—3** above.

**B 4.** The eyed spiral band occurs on 24 vessels. It stands alone on 4 vessels (337, 903, 1110, 1111).

It combines with B and C elements on 20 vessels (335, 349—354, 360, 467, 468, 470, 475, 524—526, 629, 732, 947, 1112, 1253).

It does not combine with A elements.

**B 5.** The eyed band with diagonals occurs on 47 vessels. It stands alone on 15 vessels (128, 177, 178, 338, 904, 946, 1113—1119, 1241, 1242).

It combines with B and C elements on 32 vessels (336, 344—348, 513, 514, 525, 526, 593, 596—600, 633, 634, 724, 909—914, 943—945, 948—951).

As a rule it does not combine with A elements. The single exception (265) is the same irregular bronze already mentioned under **A 1—3** above.

**B 6.** The circle band occurs on 106 vessels. It combines with B and C elements on 104 vessels (39 a, 117, 118, 138, 262—264, 349, 350, 355, 373, 374, 380, 438, 439, 441, 442, 444, 467, 470, 471, 476, 514, 524—549, 594—602, 640, 720—724, 730, 731, 848—852, 872, 905, 909, 910, 915—918, 952, 1070, 1101—1108, 1112, 1120, 1135—1139, 1198—1200, 1233, 1234, 1253, 1255, 1277).

As a rule it does not combine with A elements. The 5 exceptions (39 a, 264, 747, 936, 1169) are the irregular bronzes already mentioned under **A 1—4** above.

**B 7.** The square with crescents occurs on 32 vessels. It stands alone on 9 vessels (362, 363, 725—729, 853, 1121).

It combines with B and C elements on 23 vessels (100, 135—137, 364—366, 370—372, 393—401, 544, 550, 733, 881).

As a rule it does not combine with A elements. The single exception (881) is the irregular bronze already mentioned under **A 1—3** above.

**B 8.** Compound lozenges occur on 63 vessels. They stand alone on 3 vessels (179, 440, 906).

They combine with B and C elements on 60 vessels (23, 35, 129—133, 349—355, 376—385, 437, 438, 443—455, 470—472, 527—538, 545, 546, 551, 904, 905, 1120).

They do not combine with A elements.

**B 9.** Spikes occur on 55 vessels.

They combine with B and C elements on 55 vessels (18—21, 23—35, 39 a, 129—133, 349—354, 376—384, 403, 437, 444—455, 470—472).

As a rule they do not combine with A elements. The single exception (39 a) is the irregular bronze mentioned under **A 1—3** above.

**B 10.** Interlocked T's occur on 16 vessels.

They combine with B and C elements on 16 vessels (21, 39 a, 134, 375, 473—476, 552, 603, 604, 732, 953, 1184—1186).

As a rule they do not combine with A elements. The single exception (39 a) is the same irregular bronze already mentioned under **A 1—3** above.

**B 11.** Vertical ribs occur on 39 vessels.

They combine with B and C elements on those 39 vessels (356—361, 386—403, 553—557, 605, 621—623, 918—921, 1287).

They do not combine with A elements.

Summing up all this, we can state as follows: There are in our material 517 vessels with one or several A elements, (combined or not with C elements) but with no B elements; there are 549 vessels with one or several B elements (combined or not with C elements) but with no A elements. There are only 14 vessels with both A and B elements.

The statistical proofs of the fact that in principle A and B elements are not combinable in one and the same vessel may therefore be said to be overwhelming.

There is, however, one other aspect of this question which needs to be elucidated. Is it not possible that the one set of décor elements is associated with certain types of vessel, or with certain types of décor arrangement, and the other set with other types of vessel or of décor arrangement?

The answer must decidedly be in the negative.

On the one hand, we have seen that the A décor elements as well as most of the B elements occur on practically all categories of vessels. For the fact that the element **B 11** (vertical ribs) does not occur in the large categories Ting, Li, Li-ting, Tsüe but belongs principally to the categories Kuei, Yu and Chi, there is a special

reason, to which we shall revert presently. In regard to vessel categories, therefore, the A and the B elements appear under perfectly identical conditions. On the other hand, in regard to the arrangement of the décor, the disposition of the decorated surface, the two sets of elements appear under exactly identical conditions, so that the choice of one set or the other is not conditioned by different distributional schemes. This point needs some more detailed commentary. There are five observations that should be made in this respect:

a). In the majority of the cases where the principal surface<sup>1</sup> is decorated with A elements (A 1—3 real t'aot'ie, A 5 vertical dragons, A 4 hanging cicadas) there is either an upper belt (or simple band)<sup>2</sup> or a lower belt (band)<sup>3</sup> or both, forming, so to speak, an upper border or a lower border, or both, to the principal décor. This is the case on no less than 342 vessels (5—14, 75—88, 90—99, 166—168, 212—259, 264—305, 429—436, 463—466, 483—508, 591, 592, 617—620, 624—626, 637—639, 647—653, 691, 692—697, 703—719, 748—758, 762, 771—844, 877, 881, 883—892, 1204—1211, 1239, 1261—1276, 1278, 1280—1285).

On the other hand, we have seen that some of the B elements, B 2 animal triple band, B 3 de-tailed bird, B 4 eyed spiral band, B 5 eyed band with diagonals, B 6 circle band, B 7 squares with crescents, B 8 compound lozenges, to an extremely large extent play this very part of upper or lower belts (or bands). They do so on 370 vessels (15—22, 41—47, 101—128, 135—138, 169—180, 260—265, 306—374, 377, 380, 386, 393—401, 427, 437—443, 460, 461, 467, 468, 470, 471, 510—551, 593—604, 628, 629, 632—634, 655, 723, 731, 732, 760, 852, 893—918, 938—952, 1071—1121, 1130—1139, 1184—1186, 1214—1236, 1240—1253, 1255, 1277, 1278).

If, now, the A elements and B elements were interchangeable and combinable, we should expect that a considerable number of the former vessels, i. e., the 342 with A elements on the principal surface, would have in their upper or lower belts (bands) one or other of the elements B 2—B 8, so common in this very function. *But they have not* (except in a few isolated cases). Their belts (bands) are filled with A and C elements, *not* with B elements.

β). In the great majority of the cases where the principal surface is decorated with B elements (B 1 dissolved t'aot'ie, B 8 compound lozenges, B 10 interlocked T's, B 11 vertical ribs) there is either an upper belt (or band)<sup>4</sup> or a lower belt (or band)<sup>5</sup> or both, forming, so to speak, an upper border or a lower border to the principal décor. This is the case on 94 vessels (21, 23, 35, 129—134, 180, 349—354, 356—361, 374—403, 437, 444—455, 467—476, 552—555, 603—605, 628, 723, 732, 907, 918—921, 953, 1212, 1240, 1254).

<sup>1</sup> Belly on such vessels as round Ting, Li-ting, Kuei, Yu, bulb of Tsun and Ku, central surface of such vessels as Square Ting, Yi, Lei etc.

<sup>2</sup> •Neck• belt or band on such vessels as round Ting, Li-ting, Kuei, Yu etc.

<sup>3</sup> •Foot• belt on vessels like Kuei, Yu, Tsun etc.

<sup>4</sup> •Neck• belt on certain types of vessel.

<sup>5</sup> •Foot• belt on certain types of vessel.

On the other hand, we have seen that two of the A elements, *A 2* bodied t'aot'ie and *A 4* cicada, serve this very function of filling in such upper and lower belts. They do so in 117 vessels (neck belts: 40, 68—75, 89, 98, 99, 211, 212, 212 a, 248—250, 499, 624, 625, 627, 647, 649, 654, 883, 887; foot belts: 266, 279, 691, 692, 704—719, 748—758, 762, 771—787, 789—822, 824—830).

If, now, the A elements and B elements were interchangeable and combinable, we should expect that a considerable number of the former vessels, i. e. the 94 with B elements on the principal surface, would have in their upper or lower belts one or other of the elements *A 2* or *A 4* (bodied t'aot'ie or cicada), which so frequently serve this very function. *But they have not* (except in a few isolated cases). Their belts (bands) are filled with B and C elements, *not* with A elements.

*γ*). There is a large category of vessels with bare principal surface bordered by an upper belt (neck belt) and a lower belt (foot belt). There are 108 such vessels with B elements in one of the belts (16—20, 24—34, 311—338, 344—348, 355, 362—372, 512—514, 525, 526, 541, 542, 544, 549, 550, 593—602, 632, 633, 655, 903, 905, 908—917, 941—945, 947—952, 1277).

On the other hand, we have seen that A elements frequently (in 117 cases, see *β* above) serve this very function of filling in an upper or lower belt. If, now, the A elements and the B elements were interchangeable and combinable, we should expect, in a fair number of cases, to find A elements in the upper belt and B elements in the lower, or *vice versa*. *But we do not*. When there are B elements in one belt, there are always B or C elements in the other, never A elements.

*δ*). We have seen that on a number of bronzes with A décor elements these are combined with birds (*C 11*). This occurs on 27 vessels (92, 93, 274, 305, 428, 592, 698—703, 715, 716, 750, 755, 821, 825, 826, 833, 1204, 1211, 1264, 1267, 1276, 1278, 1283). On the other hand we have witnessed that *B 3* de-tailed bird is a quite frequent element occurring on 36 vessels (see above). If, now, the A elements and the B elements were interchangeable and combinable, we should expect that, out of the 27 vessels just mentioned with A element décor combined with birds, some of the birds would be de-tailed birds; *but they are not* (there is only one exceptional case of that kind: 1278).

*ε*). The element *B 6*, circle band, has as its principal function that of serving as a border (one circle band above and one circle band below) to an upper belt (or band)<sup>1</sup> or a lower belt (or band).<sup>2</sup> This occurs on 89 vessels (117, 118, 138, 262, 263, 355, 373, 374, 438, 439, 441, 442, 444, 467, 471, 514, 524—549, 594—602, 640, 720—724, 730, 731, 905, 909, 910, 915—918, 936, 952, 1070, 1101—1107, 1112, 1120, 1135—1139, 1169, 1233, 1234, 1253, 1255, 1277).

On the other hand we have seen (under *β* above) that there are 117 vessels which have upper or lower belts (neck belts or foot belts) containing A elements. If, now, the A elements and the B elements were interchangeable and combinable,

<sup>1</sup> •Neck• belt on certain types of vessel.

<sup>2</sup> •Foot• belt on certain types of vessel.

we should expect the two circle bands to serve as border to a considerable number of the belts on these 117 vessels with A elements. *But they do not* (with a single exception). The circle bands serve as borders exclusively to belts (bands) with B and C elements, not to such with A elements.

What we have said under *a*—*e* may be briefly summed up thus:

a). The arrangement consisting of a decorated principal surface bordered by an upper belt (or band) and — not always but mostly — by a lower belt (or band) occurs with either A or B elements on the principal surface. But the rule is, that if the principal surface has A elements, the belts must have A elements, or the neutral C elements, not B elements; if the principal surface has B elements, the belts must have B elements, or the neutral C elements, not A elements.

b). The arrangement consisting of a bare principal surface bordered by an upper belt (or band) and a lower belt (or band) occurs as a rule exclusively with B elements and the neutral C elements. Thus, there are no mixed cases with A elements in one belt and B elements in the other.

From all that we have expounded here at some length it is perfectly clear that the choice of A or B elements is not associated with any questions of the disposition or arrangement of the décor; they appear under exactly the same conditions of disposition of the décor, and yet they are, as a rule, not interchangeable or combinable.

Since then the occurrence of the A elements and that of the B elements is *not* conditioned by different types of vessels, *nor* by different types of disposition of the décor over the surface, there is but one conclusion possible: *they are absolutely distinct, they are not combinable because they belong to two different styles.*

We have thus arrived at the extremely important conclusion that there were, already in Yin time, two clearly distinguished styles: the A style, illustrated by our plates I—XXVII, and comprising all the vessels described in our tables above under the headings »A Elements« and »A+C Elements«; and the B style, illustrated by our plates XXVIII—LVI, and comprising all the vessels described under the headings »B Elements« and »B+C Elements«.

A considerable difficulty arises in regard to the vessels that possess neither A nor B elements, but exclusively the neutral C elements. They are a minority, yet they aggregate 214 out of our 1294 vessels treated here. Of them we can only say that they may just as well have been cast in the work shops of the A style as in those of the B style. Yet there is one fact connected with them which may be significant: most of them have the arrangement consisting of a bare principal surface (belly), the entire décor placed in the upper (neck) belt or the lower (foot) belt or both. Now, we shall see presently that this décor arrangement is extremely rare in the A style but very common in the B style. There is therefore a certain presumption that the vessels with nothing but C elements were made in the B style work shops rather than in those of the A style.

I have stated above that in my material there are 517 vessels having A elements and no B elements, and 549 vessels having B elements and no A elements, but that there are only 14 vessels which run counter to the rule that A and B elements are not combinable. The small number of the exceptions is indeed astonishing. In a matter of *art style* we cannot expect laws to obtain as strictly as in natural science or as in linguistics. After all, every single bronze has been made by an individual artist according to his artistic promptings, and we might reasonably expect that in a good number of cases certain less sensitive or certain more bold and more freely experimenting artists would have tried new combinations, an eclectic play with elements from both styles. There are sure to exist many more vessels not yet published — or not yet excavated — which violate the rule that A and B elements are not combinable. The emergence of some new vessels with such a freer combination of elements is only to be expected, — such a probability is implied in the very nature of artistic work as a play of individual, freely creative minds; but unless they crop up in considerable numbers they cannot invalidate our conclusions, since these have been reached by a material sufficiently extensive to allow of statistically satisfactory results.

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The establishment of two different Yin time styles, the A style and the B style, is, as far as I can see, a *fait acquis*. But the *fact* is one thing, its *interpretation* is another. Here we are on far less safe ground. But we cannot leave matters with a mere statement of the facts; we must try to account for them historically.

The first question will then be: how do they stand in relation to each other? Are they quite independent or is the one derived from the other? That they are closely allied appears already from their extreme congruence in regard to vessel types, the placing and adorning of the handles, lids, feet, flanges, free animal's heads etc. Their fundamental difference concerns really the treatment of the central problem of décor: that of the body of the vessel. And even here, as we have seen, they have a great many features in common: the C elements, which never, it is true, fill anything but a subordinate position (neck and foot belts), but the occurrence of which in both styles still reveals a most intimate connection between the two styles. How, then, do they stand in regard to each other historically?

I have already declared earlier on in this paper, when defining the A, B and C elements of décor, my opinion on this fundamentally important point. The B style is to a large extent directly derived from the A style. It is, indeed, made up of two ingredients: on the one hand new elements, unknown to the A style, elements to the origin of which we shall revert presently, on the other hand one of the most frequent and really fundamental features of the A style, the t'aot'ie, stylized to such a degree that it is not only distorted and deteriorated but frankly dissolved, and we have been able above, in describing the décor elements, to show in detail how this stylization and gradual corruption has taken place, step by step. A mask

t'aot'ie (*A 1*, e. g. pl. VII: 186) has become more or less deformed (*C 1*, e. g. pl. XXII: 835) and then finally been completely dissolved into a maze of spiral lines and hooks (*B 1*, dissolved t'aot'ie e. g. pl. XXX: 100, XXXV: 181); probably also *B 4* the eyed spiral band, e. g. pl. XXVII: 349, is merely a further abbreviation of this. Or again, a bodied t'aot'ie (*A 2*, e. g. pl. II: 53) has had its body more and more drawn out, so as to emphasize the dragon nature more than the t'aot'ie, and the result is the dragonized t'aot'ie (*C 1*, e. g. pl. XXVI: 1206); the dragon nature of this was further accentuated by introducing certain features foreign to the original true t'aot'ie; two parallel horizontal strokes (body and wing) borrowed from the winged dragon (*C 8*) and rising, vertical quills (cf. *C 6*, the feathered dragon) (e. g. pl. XXXIII: 139); from this stage *C 2*, they have then passed on to the final stage, the dissolved dragonized t'aot'ie, here called *B 2* animal triple band (e. g. pl. XXX: 101, XXVIII: 18).

These features of the *B* style: the dissolved t'aot'ie, the animal triple band and the eyed spiral band, directly derived from the fundamental *A* style element t'aot'ie by a process of extreme stylization and dissolution, are of great importance in the *B* style: they occur in no less than 323 vessels out of the 549 in our material which belong to the *B* style. This is why I feel justified in stating that in certain fundamental respects the *B* style is directly derived from the *A* style.

I should mention here that certain authors<sup>1</sup> have expressed the opinion that the evolution has been exactly the opposite. The first stage would have been the most dissolved one: only a pair of eyes surrounded by a maze of spiral lines, purely geometrical adornments, and then gradually the playful artist would have turned those lines into the contours of a face and a body, and there were then two dragons confronting each other; these would have been drawn close together, their heads would have coalesced, and there was the elongated dragonized t'aot'ie; this would then have been concentrated and there was as a final step the true, vigorous realistic t'aot'ie.

It is easy to prove that this is putting things the wrong way round and turning them upside down.

In the first place, the t'aot'ie head, though it has several varieties (*A 1*: *A 2*: *A 3*), is fundamentally one, and it is in principle not distinguishable from the very primary and realistic plastic representation of an animal's head (ox's or ram's) which we frequently find on such parts of the vessels as are more suitable for plastic treatment. The best example is the lower part of the Hien steamer (see e. g. pl. LV: 1214). In this position we sometimes find the bovine type (with straight pointed horns), sometimes the one with the C-shaped horns most common in the t'aot'ie of the body décor; that they are fundamentally one is certain. On

<sup>1</sup> A. Leroi-Gourhan, *L'Art animalier dans les bronzes chinois*, RAA 1935, p. 180 ff.; Max Loehr, *Beiträge Zur Chronologie der älteren chinesischen Bronzen*, O.Z. 1936, p. 3 ff.; L. Bachhofer, *On the Development of Chinese Art*, Burl. Mag. 1935, p. 251 ff.

the Hien just quoted above we have this very primary animal's head on the base simultaneously with the *B* 2 animal triple band on the neck of the vessel. Can anyone seriously believe that the realistic head on the base represents the final stage of an evolution by which the dissolved figure of the neck belt has coalesced with a similar one antithetically placed and gradually formed a t'aot'ie face, then been translated into the vigorous, modelled animal's head on the base? Such a possibility is absolutely excluded. Similarly, the marble tripod from An-yang in BMFEA 7, Karlbeck, An-yang Marble Sculptures, pl. 4, has a very primitive and original t'aot'ie figure drawn as the sole décor on the body, expressed in incised lines. That this quite elementary and realistic t'aot'ie should represent a final stage in a long evolution, in which the sophisticated animal triple band would be the primary and elementary beginning is out of the question.

In the second place, a careful comparison of the dragonized t'aot'ie (*C* 2) and the animal triple band (*B* 2) is already sufficient to show us definitely which way the evolution has proceeded. The realistic quills in the top section of the animal triple band (pl. XXX: 101, XXXIV: 169) are the *remnant and further stylization* of a more realistic dragon picture. It is all very well, and in itself quite plausible, to say that primitive art may have started with a pair of eyes only, and then gradually furnished them with a body. But primitive art would not from the first stage — eyes in a maze of spirals — have chosen, as a second stage, to draw *a row of quills* at a certain distance from the eyes, and then gradually fill in the body between the eyes and the quills. A single glance at the animal triple band will convince any art historian that it is the end of an evolutional process, not its beginning: it is the final stage of a most typical process of stylization and dissolution.

In the third place, there is a striking parallel: the de-tailed bird. Just as the animal triple band, the dissolved form of the A-style element t'aot'ie, is a B-style element, so we have a B style element in the de-tailed bird, in which the tail of the bird has been detached and stands there loose and by itself, behind the bird's body, being a corrupted form of a normal bird with connected body and tail, common on the A type of vessels. If with the authors quoted we are to accept the animal triple band (*B* 2) as the primary form of the true t'aot'ie, we must equally readily accept the de-tailed bird (*B* 3) as the primary form of the true bird (*C* 11) and say that primitive art had a bird with very little tail, but happened to have a C-shaped geometrical figure behind the bird, and that this was gradually fashioned into a bird's tail, and, as a final stage, attached to the body of the bird!

A careful study of the course of evolution from mask or bodied t'aot'ie (*A* 1, *A* 2) via deformed or dragonized t'aot'ie (*C* 1, *C* 2) to dissolved t'aot'ie or animal triple band (*B* 1, *B* 2), and similarly of the evolution from primary bird (*C* 11) to de-tailed bird (*B* 3), convinces us that the A style is primary, the B style secondary, the latter being based on the former.

There is, however, one phenomenon which might seem to suggest a different

interpretation, a fact much more serious than the theories I have just criticized, and I feel it necessary to go into it in some detail here.

There is a B-style element, vertical ribs (*B 11*), which strikes one as being of unmistakably wooden or basket-work origin; the same is true, though perhaps not so obviously, of the interlocked T's (*B 10*), which may well be suspected of being a plait pattern in basketry. If this is correct, would it not testify to the very elementary and primitive nature of the B style: the simple décors of the wood or basketry crafts translated into bronze, as opposed to the complicated animal décor of the A style. This is apparently a very serious argument in favour of the B style being regarded as a primitive style. Yet it is easily proved that, though the premiss is correct, the conclusion is not so.

It is quite true that the vertical ribs at any rate must derive from the wood or basketry crafts. There are some interesting facts which go to prove this. There are in this context three phenomena which apparently have no connection with each other, but which really have a common reason.

Firstly, it should be observed that the vertical ribs do not occur on Ting, Li and Li-ting vessels,<sup>1</sup> whereas they are especially common on Kuei and Yu, and occur also on some Chi.

Secondly, the Ting, Li and Li-ting vessels have simple, C-shaped ears rising straight upwards from the rim. The Kuei, on the contrary, regularly have big vertical ears (handles) on the side of the bodies, fixed with their lower end far down on the lower half of the body.

Thirdly, a great number of Yu have turned handles, like a metal rope.

These three seemingly disparate phenomena have a common explanation.

The Ting, Li and Li-ting, with their legs, were cooking vessels, meant to be placed over a fire. Hence, their handles could not be placed vertically, along the sides: their lower part would then come too close to the fire, they would become sooty and hot. On these vessels, therefore, the handles are placed as a simple ear on top of the rim, allowing a stick to be passed through for the purpose of lifting the hot vessel off the fire. The cooking vessels were, of course, originally earthenware vessels and later on metal vessels; *they could never be made of wood or basketry materials*. Hence we find no vertical ribs, the vestiges of ribs of wood or bamboo, on the Ting, Li or Li-ting.

The Kuei, on the contrary, having no feet, were not meant to be placed over a fire. They contained grain and fruit at the sacrifices. They could have long vertical ears along the sides of the body, for there was no risk of their becoming sooty or hot. The Kuei being fundamentally »cold» vessels, *were primarily wooden or basketry vessels*. Hence the vertical ribs, so common on Kuei, are the primary wooden or bamboo ribs translated into bronze.

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<sup>1</sup> There is a Ting with vertical ribs in RAA 1934, pl. 66 (C. T. Loo coll.); but this belongs to the decadent Yin-Chou style.

The Yu, having no feet, just as the Kuei, were not primarily meant to be placed over a fire. That they were fundamentally »cold« vessels is proved by the great number of turned handles in this category, revealing an original plaited strap of straw (or bamboo) or simply a string, which is incompatible with fire vessels.<sup>1</sup> Some Yu, therefore, were also primarily wooden or basketry vessels. Hence, the vertical ribs common on Yu are again the primary wooden or bamboo ribs carried over into the bronze technique.

The interlocked T's are not so clearly confined to certain types of vessel; yet they occur much more rarely on cooking vessels than on »cold« vessels, and it seems quite plausible that they too are of basketry origin, an origin that was early forgotten and therefore did not prevent the motif's being carried over to other types of vessel.

The essential question, however, is this: even if certain elements in the B style, such as vertical ribs and interlocked T's, reveal a derivation from wood or basketry craft, is the B style therefore a more elementary and primitive style than the A style?

Decidedly not. There is a phenomenon which shows this very plainly.

I have insisted upon the fact that the décor arrangement which I have called »uni-décor«: one décor, vertically speaking, going from the bottom of the belly up to the rim, without any neck belt or band, is a common feature of the A style, but does not occur in the B style. This fact proves to be a very important one here. If a Kuei with vertical ribs were a »primitive« type of wood work or basketry origin, a round basket directly translated into bronze, we should expect it to have a »uni-décor«: the vessel ought to be simple and artless. Instead of this, we regularly find on vessels with vertical ribs (and interlocked T's) a very composite scheme, with only the belly, or even only part of the belly, covered with ribs, and then a neck belt, mostly also a foot belt with various kinds of other representations, animals preferably, all unmistakably of a nature indicating an advanced bronze art. In other words: I fail to find a single B type vessel with vertical ribs (or interlocked T's) which I could point to as revealing a simple first step from real wood or basketry craft to bronze art; they are all far too complicated and elaborate. They represent a very advanced stage and do not at all reflect a primary, transitory stage.

We have now proceeded so far that we may sum up some fundamental points in the evolution of the two styles, the A style or Primary Yin style, and the B style or Secondary Yin style.

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<sup>1</sup> That some Hien steamers also have their small ears of Ting-type turned is because the Hien was, originally and in principle, two vessels: one lower half standing over fire, one upper detachable half, not meant to touch the fire directly — the latter could very well have »strap« or string handles.

### THE PRIMARY STYLE.

About the origin of and the first primitive attempts in the Chinese bronze art we know absolutely nothing. The earliest stage we can reach at present, which I shall therefore call the Primary Yin style (i. e. the A style), stands there as an already highly developed, magnificent bronze art with an amazing richness in vessel types and decorative elements.

#### *Vessel types.*

We have passed in review above: Square Ting, ordinary Ting, Li, Li-ting, Kuei of several types, P'ou, Yu of several types, Hu of several types, Lei of several types, Tsun of several types, Ku, Chi of several types, Tsüe, Kue, Kia of several types, Ho, Yi and Kuang.<sup>1</sup> Some isolated cases of more irregular types also occur, as well as vessels themselves shaped as animals (owls, elephants etc.).

#### *The disposition of the décor over the body.*

We find five principal décor schemes:<sup>2</sup>

- a.* One zone: uni-décor over the entire body (pl. I: 1, VII: 186).
- β.* One zone: neck belt<sup>3</sup> (the rest bare) (II: 40, III: 68).
- γ.* Two zones: uni-décor+foot belt (XI: 267).
- δ.* Two zones: neck belt+principal zone (I: 9, III: 76, V: 92, IX: 212, 214).
- ε.* Three zones: neck belt + principal zone + foot belt (XI: 295, XV: 487, XXVII: 1268).

Those are the regular décor schemes; only a few particularly tall vessels (e. g. pl. XIX: 649) have the principal zone subdivided in two or more sub-zones; and occasionally some vessels may have blades on top of the neck belt (e. g. pl. XIII: 431).

From this general scheme are excluded certain vessel types of a particular nature, which form categories apart:

The Tsun and Ku, tall vessels with a high trumpet-like neck, have a highly varied décor scheme: the bulb may have décor and the neck and foot be bare; the bulb and foot may have décor, and the neck be bare; all three sections may have décor, each in one or more zones.

<sup>1</sup> I have left the P'an entirely out of account in this paper, since I do not know for certain whether it existed in Yin time or not. Curiously enough, I know of no Hien steamer with an A-style décor; I presume that this is a mere coincidence, and that Hien with A elements exist and will be published any day.

<sup>2</sup> I have in view here the disposition in horizontal belts or zones. Besides this, the body is often divided into vertical sections or panels by means of vertical flanges. Many vessels have them, many not — this phenomenon is not of any distinctive importance, either in the A style or in the B style.

<sup>3</sup> Or band. For vessels like the Yi, which cannot properly be said to have a *neck* or a *foot*, the *neck belt* and *foot belt* of our table here stands for *upper belt* and *lower belt*.

The Tsüe (and Küe) with their spout and wing are equally unadaptable to the general décor scheme of the other classes of vessel; the broad belt on the upper part of the belly is about half-way between a neck belt and uni-décor.

A salient point about the general décor scheme of the A style, which should be strongly emphasized, is that whereas types  $\alpha$ ,  $\gamma$ ,  $\delta$ , and  $\varepsilon$  are very common, type  $\beta$ , in which a large part of the body is left bare, is very rare. We have in our material only 10 examples (40, 68—74, 89, 211). This means that the A style is characterized by a strong tendency to cover the whole body with décor and to leave no large surface bare. The only exceptions to this general rule are the 10 Ting and Li-ting just mentioned,<sup>1</sup> and a category of Tsun and Ku on which the trumpet-like neck, and sometimes also the foot, are left bare.

*The contents of the décor.*

The Primary Yin style is, in regard to its décor, eminently an *animal style*. It works with t'aot'ie of various types, cicadas, a great variety of dragons, birds, snakes, occasionally elephants. Besides these animals, it has only three important elements of another order. One of these is the whorl circle — a highly enigmatical element the origin and meaning of which are quite obscure — and the other is the blade; neither of them can be said to be a geometrical pattern, they are possibly of a vegetal(?) origin. The only real geometrical element in the whole of this powerful Primary Yin style is the spiral band, and the ubiquitous spiral filling, which performs the modest rôle of filling out large or small surfaces. Thus the Primary style is strikingly free from dominating geometrical patterns.

With its nature of an extreme animal style is, perhaps, connected its tendency to bold relief: the animals are apt to be modelled semi-plastically, i. e. rising rather boldly from the surface. Amongst the Primary style bronzes there is a large percentage with this bold relief. Yet this is not an invariable rule, and therefore not a distinctive criterion of this style; there is also a considerable number of vessels with a very discreet, flat and low relief; on the other hand, the bold relief also occurs occasionally, though much more rarely, in the Secondary (B) style.

The principal zone is nearly always adorned with animals, never with any geometrical pattern, and as a rule it contains one or more A elements: t'aot'ie, vertical dragons, cicada; there is only a small group (vessels 299—305) with a kind of jawed dragon instead (C 5), and a few cases with blades on the belly (C 14). To the dominating A elements in the principal zone are sometimes, though rarely, added subordinate C elements (e. g. turning dragons).

In the neck and foot belts, on the contrary, there occur freely both A-class animals (t'aot'ie, cicada), C-class animals (dragons, birds, snakes) and the whorl

<sup>1</sup> An isolated case, Lei 654, has a neck belt and a foot belt, but the belly bare. This would mean a cat.  $\zeta$ : two zones: neck belt + (centre bare) + foot belt, if it did exist otherwise than sporadically: cf. the Secondary style below.

circle and the spiral band. Yet here too the geometrical element the spiral band plays a decidedly subordinate part. In the upper and lower belts<sup>1</sup> of A-style vessels there are 40 which have a spiral band, whereas there are 198 that have animals.

It stands to reason that the Primary Yin style has not remained immobile and unchanged during the undoubtedly many centuries of its existence. There are many evolutional steps easily observable in it. I have already pointed out, for instance, that the bodied t'aot'ie is sometimes very complete and realistic (pl. II: 53, III: 76), sometimes slightly modified (pl. XI: 295), sometimes has the body violently reduced (pl. I: 1, XXII: 805) — evidently successive steps in an evolution. Similarly the execution of the t'aot'ie may sometimes be primitive and forceful (pl. II: 53), sometimes very weak and embellished (pl. XVII: 591) — obviously representing very different stages in the development of the Primary style. Again, the t'aot'ie face is sometimes very realistic, complete and well kept together (pl. II: 53), sometimes it is very summarily treated, with the different parts badly disconnected (pl. XX: 706) — successive steps in an evolutional series. That vessels with such decadent forms of the t'aot'ie as the deformed t'aot'ie (C 1, e. g. pl. XXII: 835) and the dragonized t'aot'ie (C 2, e. g. pl. XXVI, 1206) represent a comparatively late period within the A style is still more obvious.

The same applies to the other animals: pl. VII: 186 has a much more primitive form of the vertical dragon than pl. XVIII: 624. Pl. XIX: 649 has a more original form of trunked dragon than pl. XIV: 466, etc. Sometimes the spiral filling is kept very discreetly in the background, leaving the principal figure, e. g. a t'aot'ie, to stand out clearly against it, itself nearly free from spirals (pl. I: 1, VIII: 202); sometimes the spirals insinuate themselves as a filling for the body of the t'aot'ie, yet leaving the face nearly free (pl. II: 53), sometimes they invade the whole décor and run all over the principal figure as well, causing it to show up very indistinctly against the background (pl. XIII: 431, XXVI: 1206); at any rate it seems very likely that these types are not contemporaneous. It is not the object of the present work, however, to follow up all this in detail: I must confine myself to the main task of establishing the difference between the A style and the B style.

#### *Accessories of the body.*

The animal-style nature of the Primary Yin style is emphasized by the frequent application of animal's heads to the legs and handles, and of free animal's heads projecting from the neck belts. We find them on the shoulder of the legs, e. g. pl. I: 1, III: 68, yet it is more common that the legs are bare (pl. V: 92) or adorned with blades (pl. II: 53). As free-sculptured supports we have animals in a special Ting category (40—52), pl. II: 40. Animal's heads are extremely common on top of the Kuei handles (pl. XI—XIII), and similarly at the points of attachment of

<sup>1</sup> We disregard here the Tsun, Ku and Tsue, in which the décor is disposed, as stated above, in a manner peculiar to them.

the handles of the Yu (pl. XVI: 509). The free animal's heads in the neck belt are not found in the round Ting, Li-ting and Ku classes but are quite common in other groups, notably in the Kuei and Yu classes (pl. XI, XII, XVI, XVIII).

#### THE SECONDARY STYLE.

The creation of a new style, derived from the Primary style but diverging from it very strongly on certain fundamental points, implies, above all, a bold step from an almost pure animal style towards a geometrical style, but also certain important innovations in other respects. The new B style is about as strongly represented as the A style in the material brought to light so far, and artistically it stands on an equally high level.

##### *Vessel types.*

The intimate connection between the Secondary style and the Primary style is best illustrated by the fact that we find the whole array of vessel types known to belong to the Primary style also in the Secondary. We have illustrated most of them in our plates XXVIII—LVI. I have not been able to detect any distinctive changes in the shape of the vessels in the B style as compared with that of the A style. In this respect, therefore, there seems to be no innovation.

##### *The disposition of the décor over the body.*

Here, again, the dependence of the B style on the A style is striking. The fundamental ideas of the Primary style have simply been taken over. However, certain important innovations in their application are observable.

The principal décor schemes (we disregard here Tsun, Ku and Tsüe, which have their own schemes, identical with those described under the A style), as compared with those of the Primary style, are:

- α.* One zone: uni-décor over the entire body — non-existent.
- β.* One zone: neck belt (the rest bare) (pl. XXIX: 41, XXX: 101, XXXIII: 135).
- γ.* Two zones: uni-décor+foot belt — non-existent.
- δ.* Two zones: neck belt+principal zone (XXXII: 132).
- ε.* Three zones: neck belt+principal zone+foot belt (XXXVII: 349).
- ζ.* Two zones: neck belt+(centre bare)+foot belt (XXXVI: 311).

(Here, as in the A style, a decorated principal zone may, in some instances, be subdivided into two or several sub-zones, e. g. pl. XLVI: 554, XLVII: 621).

The principal novelties are two, both due to a new tendency to reduce the size of the décor. On the one hand, the uni-décor idea has been entirely abandoned (elimination of schemes *α* and *γ*). On the other hand, the idea of leaving considerable surfaces bare and reducing the entire décor to one or two comparatively narrow belts or bands has gained ground enormously. We have seen above that

in the Primary style this was, on the whole, quite rare. Except for the trumpet-like necks of the Tsun und Ku (and sometimes their feet), which were often left bare, the naked surface was avoided: the bare surface below a décor belt (scheme  $\beta$ ) existed only on half a score of vessels. In the Secondary style it is extremely common. And as a complement to it, a widened application of the same fundamental idea, there is the new scheme  $\zeta$ : neck belt and foot belt, with the principal surface in the centre bare. I only know of one isolated example of this scheme in the A style (vessel 654); but here it is one of the most common types, applied even on vessels such as the Yi pl. LVI: 1277. The arrangement with a bare belly (or principal surface, as the case may be), with only a belt above, or belts above and below, occurs, indeed, on no less than 264 of our B style vessels.

There is thus a marked contrast in regard to the décor scheme on the body of the vessel between the new style and the old one: whereas the old style was characterized by a strong tendency to cover the whole body with décor and leave no large surface bare, the new style has a strong tendency to apply a more sober and discreet décor, and to avoid at least the very large decorated areas: to a large extent the principal surface is left bare, and the décor is limited to narrow, bordering belts;<sup>1</sup> and even when the whole body is decorated, the décor is always divided into two or three zones.

#### *The contents of the décor.*

Here the change from the Primary style to the Secondary is fundamental, indeed no less than a revolution. On the one hand, the animal style has to a large extent to give way to a geometrical style. On the other hand, several other important changes have taken place and novelties have been introduced. The transition from an eminently animal style to a largely geometrical style may be summed up in three points.

In the first place, the true original t'aot'ie, mask, bodied or bovine (A 1—3), has disappeared entirely. Its corrupted and yet not entirely dissolved forms C 1 deformed t'aot'ie, and C 2 dragonized t'aot'ie may occur occasionally, but even those but rarely. And yet the t'aot'ie motif, which is so completely predominant in the Primary style, lives on with persistent vigour in its daughter style, the B style, but now in a geometrized form: either as B 1 dissolved t'aot'ie, or as B 2 animal triple band (or as B 4 eyed spiral band). What was once a well-contained, fairly realistic face and body is dissolved into a maze of spirals of a sometimes very intricate pattern. I need not expatiate on this, since I have described the steps in this evolution in detail above. The essential fact is that from a primary animal-style representation the t'aot'ie motif has passed over to a highly geometrical con-

<sup>1</sup> The few examples of this arrangement existing in the Primary style set of bronzes (40, 68—74, 89, 211, 654) may well be suspected, therefore, of representing a late stage in the Primary style, the first forerunners of this arrangement, which proved so successful in the Secondary style.

ventionalized rudiment. As such it is still very frequent, as stated above. There are two further secondary style elements, *B 4* eyed spiral band, and *B 5* eyed band with diagonals, deriving from animal representations by being geometrized: the former is probably a still more reduced form of the dissolved t'aot'ie, and the latter possibly a similar dissolved form of some kind of dragon (?).

In the second place, the Secondary style has introduced four new fundamentally important elements of a geometrical order: *B 6* the circle band, *B 8* the compound lozenges, *B 10* the interlocked T's, and *B 11* the vertical ribs. These were entirely unknown to the Primary animal style; I have called attention to the fact that for the last one, at least, the vertical ribs, the creators of the Secondary style must have drawn upon the motifs of wood craft and basketry.

In the third place, even such animal representations as were taken over without any noticeable alterations: dragons, realistic birds and snakes (*B 3—10, B 11, B 12*), have had their rôle considerably reduced. Already in the Primary style they were subordinate elements, insofar as they occurred mainly in the bordering belts; but there they were frequent (198 vessels). Here they play the same subordinate part as to placing, but are somewhat reduced in frequency (97 vessels).

The innovations in décorative elements in the Secondary style are not, however, limited to this geometrization. There are two more changes and two more important novelties which should be observed.

Firstly, the A style element cicadas and vertical dragons have entirely disappeared. Of the former we may have a trace in the eyed blade; this element (*C 15*) had already appeared in the A style: a cicada fitted into a blade and reduced so that only the eyes were left, and this »eyed blade« remains in the B style. But the original, realistic cicadas, just like the vertical dragons, are definitely eliminated.

Secondly, the bird motif has undergone a curious process of stylization. It occurs unaltered (*C 11*) it is true, in a fair number of cases, but it appears far more commonly in the dissolved shape which we have called de-tailed bird (*B 3*).

Thirdly, a new element has been introduced in the form of spikes (*B 9*) which has had a great success.

Fourthly, still another new element appears, the square with crescents (*B 7*) — an element the origin and meaning of which is very enigmatic (is it a flower?).

In the décor schemes ( $\alpha-\zeta$  above) of the majority of vessel types (we disregard here, as above, the Tsun, Ku and Tsüe) the elements are generally placed thus: the principal surface in the B style (in the A style regularly covered with animals, mainly *A 1—5*) is always covered, when it has a décor at all and is not left bare, with purely geometrical elements: compound lozenges, interlocked T's and vertical ribs, or a geometrized element: dissolved t'aot'ie. The only exceptions to this rule are the few cases in which the principal surface is subdivided into sub-zones — then some of them may contain birds or dragons.

The belts (neck or foot belts) have either purely geometrical elements (spiral

band, compound lozenges), geometrized ones (animal triple band, eyed spiral band, eyed band with diagonals) and the dissolved element de-tailed bird; or the remaining animal elements (dragons, ordinary birds, snakes), taken over unaltered from the earlier style.

*Accessories of the body.*

Here we are brought back to the strong dependence of the Secondary style on the Primary one. The *plastic* representations in the former: the animal heads on legs and handles, and the free animal's heads in the middle of the neck belts are preserved unaltered. This is, indeed, a highly interesting and important fact. It throws a vivid light on the procedure of the creators of the new style. They had, as a point of departure, a Primary style which was eminently an animal style: not only the parts of the vessels which *from their shape* were best suited for sculptural representations of animals: the shoulders of the legs and the top of the handles were formed into plastic animal heads, but also the large smooth surfaces of the body: the belly of some classes of vessel (such as the round Ting, Kuei, Yu) and the flat walls of others (Square Ting, Yi, Square Lei etc.) were covered with representations of various animals (*A 1—5, C 1—12*) in more or less high relief (rarely in incised patterns). The new style, which strove to attenuate the overloaded animal décor, was conservative in regard to such parts as were naturally suited for modelled animals: it did not reject the sculptured heads on legs and handles, and respected also the free-sculptured, protruding free animal's heads in the neck belts. But on those parts of the vessels in which a reduction of the animal representations was most reasonable, where it had not the intrinsic support of a shape *en ronde bosse*, as it had on the handles,<sup>1</sup> or of a cylindrical shape as on the shoulder of legs, they set about attenuating the animal décor: there, on the large flat surfaces, it was replaced to a large extent either by a geometrical décor or by a geometrized and dissolved animal décor, or else by a bare surface. Nothing could afford a better illustration of the strong historical dependence of the B style on the A style, and at the same time of its bold radicalism in its attempts at reform and, finally, of its tact and taste, which respected the animal representations where they had an intrinsic *raison d'être* and reduced them on surfaces where they were favourably replaced by elements of another order, which stood in pleasant contrast to the sculpturally adorned accessories. A striking example of this beautiful contrast is the Hien (pl. LV: 1214), which has the bold sculptured realistic animal's head on the bulbous shoulders of the lower

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<sup>1</sup> It seems to me probable that the free animal's head in the neck belt is in principle nothing but a rudimentary handle head. It is most common on Kuei. A few Kuei have four handles with heads on top at the four 'cardinal points' e. g. the famous Eumorfopoulos Kuei and a similar Kuei in the Hellström collection. The great majority have only two handles, but then the remaining two opposite points are marked by free animal's heads.

part, and at the same time the bare belly and the discreet animal triple band in low, flat relief on the neck of the upper part. Another interesting example is the Kuang in the Sedgwick collection (Exhibition pl. 8: 259), which has a vigorous primary t'aot'ie on the lid, the curving surface of which is eminently adapted to receive this almost plastic animal in high relief, and which on the other hand has a belly covered with dissolved t'aot'ie in a discreet pattern of incised lines.

Let us sum up: the Secondary style artist, conservative in regard to vessel types and in regard to such animal representations as had a sculptural *raison d'être* (on handles, legs, lids etc.) and also in regard to the general disposition of the body (vertical and horizontal zones), was a radical reformer in regard to the décor of the body: its overloaded and so to speak *pleonastic* animal representations had to retreat into the background. A small remnant of them were left in the neck and foot belts. On the principal surface they were *either* ousted by a décor which consisted frankly of geometrical patterns or geometrized animal patterns; *or else* they were replaced by a cool, bare surface. The artistic effect of this reformation is striking: the Secondary style is less vigorous, grand and pathetic than the Primary style; it is more *raffiné* and exquisite. A glance at the plates XXVIII—LVI as compared with pl. I—XXVII will convince the reader at the same time of the intimate connection and of the fundamental contrast between the two styles.

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Let us now finally come to a few historical considerations. Our fundamental fact is clear: the B style is subsequent to the A style, it possesses as some of its principal features elements (*B 1, B 2, B 3, B 4*) that are degenerate and dissolved forms of what were primary and unadulterated motifs in the A style. We may state with a large measure of certainty that the *beginnings* of the B style are to be dated *later* than the first full bloom of the A style; the Primary style must have existed for centuries before the Secondary style was born.

If, now, we had no other documents for reconstructing the history of the early Chinese bronze art than the vessels themselves, without inscriptions and without any knowledge of the places and conditions in which they were found, it would be very tempting to place the Secondary style entirely after the Primary one, and say that when the Primary style had had its bloom and its decay, a new style was born and already from its birth succeeded and ousted the Primary style. But it is by no means sure that this was really what happened. We have to muster what *points d'appui* we possess, before we try to build up a theory of the historical happenings.

In the first place, a great many of the bronzes we have examined above carry inscriptions. Many of these inscriptions give no indication of date whatsoever, others give us one fundamental and valuable piece of information: they tell us whether the bronzes are of Chou or of pre-Chou, i. e. Yin time. In our material,

consisting of 1294 vessels, there are nearly 200 such bronzes datable to the one or the other of the two dynasties.<sup>1</sup>

Yin time inscriptions are found on the following vessels:

Yin:

A style

6, 7, 14, 55, 68, 69, 77, 85, 97, 188,  
194, 195, 196, 203, 207, 217, 219, 220,  
223, 229, 232, 235, 236, 237, 240, 246,  
275, 279, 280, 281, 291, 489, 490, 496,  
506, 617, 638, 650, 651, 652, 662, 663,  
665, 671, 685, 704, 712, 718, 764, 765,  
771, 777, 787, 794, 802, 807, 809, 824,  
826, 832, 972, 984, 991, 992, 993, 1005,  
1011, 1012, 1013, 1022, 1023, 1171,  
1177, 1261, 1268, 1270, 1275.

77 vessels

B style

16, 23, 27, 35, 41, 42, 107, 114, 115,  
129, 131, 179, 260, 261, 307, 323, 326,  
337, 350, 354, 370, 373, 374, 375, 382,  
385, 437, 440, 441, 442, 460, 511, 519,  
531, 546, 548, 549, 550, 553, 557, 600,  
601, 605, 622, 632, 721, 724, 725, 726,  
851, 852, 863, 938, 944, 946, 1038,  
1039, 1044, 1064, 1088, 1090, 1114,  
1116, 1117, 1122, 1126, 1179, 1180,  
1182, 1212, 1223, 1226, 1228, 1230,  
1235, 1236, 1250, 1255.

78 vessels

We find that the two styles are both fully represented and about equally strongly; the documents are quite sufficient to prove that not only the Primary style but also the Secondary style was already fully developed in Yin time.

In the second place, it is interesting to try to localize the two styles. Were they originally representatives of different localities, were they possibly products of different *gentes*? Since we know of no reliable limit backwards in time, we are not in a position to answer this question. But we can at least ascertain that, whatever their primary provenience may have been, they both existed in the capital of Yin during the last centuries of the Yin era, An-yang. There are two facts which confirm this.

Though the results of the Academia Sinica excavations at An-yang have not yet been published and the ritual bronzes from the Yin capital thus found are not yet accessible to Western students, I have informations about a considerable number of other vessels which testify more or less definitely to their provenience from An-yang hien. With certainty coming from An-yang are the following vessels:

A style:

40 (our pl. II), 76 (pl. III), 81, 82, 83, 98 (pl. VI), 186 (pl. VII), 211 (pl. VIII), 214 (pl. IX), 248 (pl. X), 249, 250, 252, 259, 434 (pl. XIV), 435, 624 (pl. XVIII), 647,

<sup>1</sup> For the inscriptions, see my *Yin and Chou in Chinese Bronzes*, BMFEA 8. I take this opportunity of correcting a misprint there: p. 75, inscr. C. 223. Instead of *the King's 5th year*, read: *the King's 56th year* (= 433 B. C.).

783, 785, 889, 892, 988, 1016, 1189 (pl. XXV), 1204, 1206 (pl. XXVI), 1211 (pl. XXVI), 1263 a, 1264.

B style:

46, 100 (pl. XXX), 132 (pl. XXXII), 133, 444, 471, 602, 628 (pl. XLVIII), 921 (pl. LI), 1198.

In all probability coming from An-yang are the following vessels:

A style:

500, 693, 771, 783, 804, 805 (our pl. XXII), 816, 835 (pl. XXII), 835 a, 836, 841, 891, 986 (pl. XXIV), 988, 1016, 1017, 1018, 1024, 1280.

B style:

135 (our pl. XXXIII), 181 (pl. XXXV), 391 (pl. XLI), 438 (pl. XLI), 441, 443, 446, 454 (pl. XLII), 527 (pl. XLIV), 869, 1028 (pl. LII), 1068.

Even if a considerable number of bronzes both in A style and in B style have thus been found at An-yang, this does not necessarily prove that both kinds have been *made* in An-yang. Here the reservations made in my introductory chapter must be remembered. There is *a priori* a certain possibility that many of them have served in ancestral temples perhaps for centuries before they were deposited in graves, and many of them may therefore have been cast in some earlier capital dating from the pre-An-yang time. But there is another valuable testimony which clinches this matter: the *moulds* actually found at An-yang. Some of them are published in the *Ye chung p'ien yü*, others in BMFEA vol. 7. The Museum of Far Eastern Antiquities possesses many more unpublished fragments. The moulds clearly reveal the casting at An-yang of both A style and B style bronzes. See e. g. BMFEA 7, Karlbeck, An-yang moulds, pl. IV, 1, 7, V, 3, 5, (A style), pl. I, 1, 4, II, 1, VI, 3 (B style). Thanks to these moulds, we have narrowed down the possibilities considerably. We know for certain that, whatever was the first origin of the two styles — different localities (*gentes?*) or successive steps in one locality — vessels in both styles were cast in An-yang, the capital of the last few Yin centuries.

This, however, does not prove that the moulds of the two styles have been used contemporaneously. The A style moulds may be from the early An-yang period, the B style moulds from the late An-yang period. We have thus theoretically two possibilities:

a. *Either* the two styles did not overlap, the A style dying out almost immediately at the birth of the B style, and being entirely ousted and succeeded by the latter;

*β.* *Or* they overlapped, so that the A style has lived on, in the very centre at An-yang, side by side with the newly-created B style, possibly for a long time, perhaps to the end of the dynasty.

There is nothing impossible in alternative *β*. For comparison we might adduce

certain parallelisms in ancient Greece, in the small cultural centres of which conditions were somewhat analogous to those in ancient China. My colleague and friend professor Axel Boëthius has given me the following points as possible parallels:

»There are several examples from the pottery factories at Athens of the phenomenon that an older style lived on, as a traditional handicraft, side by side with a new victorious style.

1. The Tyrrhenian amphoras. Pfuhl, *Malerei und Zeichnung der Griechen* 1, p. 248. The older style centralized in the name *Sophilos* (*ibid.* p. 246, Pl. Vol. III, p. 47). During the 6th c. B. C. two styles run parallel: a) the victorious new style (*Kritios*—*Ergotimos* *Exekias*, Pfuhl Pl. Vol. III, p. 51 and foll.); and b) the traditional, Tyrrhenian style, carried on by a more mechanically reproductive handicraft (Pfuhl, Pl. Vol. III, p. 48). About the latter Pfuhl says: »Sie ist im Grunde nur eine Modernisierung des in der Kunst des 7. Jhdts wurzelnden Tierfriesstiles im Sinne des 6. Jhdts», etc.

2. The living-on of the Attic style with black figures, side by side with the new style with red figures, which latter emerged around 530 B. C. In the factory of Andokides (Pfuhl III, p. 69 and foll.) and certainly in other contemporary factories, the new red-figure mode became victorious about 530. Concerning this Beazley (*Attic Black Figure*, Proc. Brit. Ac. XIV, 1928, p. 28) says: »Down to the close of the archaic period, say about 480, good black figure pictures might still be painted.» Here the earlier style overlapped the later by some 50 years in one and the same centre.

3. Black-figure style continued, for special ritual reasons, side by side with the red-figure style. The latter, as stated above, was victorious about 530 B. C. On account of ritual traditions the panathenaic amphoras of Athens (Pfuhl 1, p. 330 and foll., III, p. 81—84) maintained the black-figure style as far as up to about 400 B. C.; the black-figure style, in this particular connection, overlaps the red-figure style by more than a century.»

These examples are extremely instructive, and quite particularly the last one. The Chinese bronzes we are studying are ritual bronzes, and it is to be expected that a great measure of conservatism influenced their fabrication, for religious and traditional reasons. We must remember that far down into Chou times the art of casting was the sacred knowledge of certain families; still more strictly must this have been the case in the dynasty of Yin, the predecessors of the Chou; it stands to reason that inside one such family of metal workers, in one factory handed over from father to son as a sacred legacy, the vessel types and décor types may often have been piously regarded as a sacred norm in the making of new specimens for ritual use in the ancestral temples. It may therefore have been the achievement of newly-started *rival houses* of casters to create a new style, the B style, on the basis of and yet radically deviating from the earlier A style. It is quite conceivable that the head-men of the earlier house continued for gene-

rations to repeat their old décor types (with the modifications observable *inside* the A style pointed out above), parallel with the activities of their more modern competitors. Conceivably the one schools was in the service of one noble family, and the other in that of another noble house, a rival of the former. Of all this we can know nothing definite; but we know enough to be able to say that there is nothing impossible in a theory to the effect that the A style lived on, at the side of the new B style, for very long periods, for reasons of ritual traditions and family school conservatism, perhaps even down to the end of the dynasty.

This brings us to the point at which we have to examine the fate of the styles after the fall of the Yin, in the early part of the Chou dynasty. I have stated repeatedly that the first 150 years of the Chou rule (1122—947, orthodox chronology) entailed no great expansion or rejuvenation of bronze art, mainly an impersonal repetition of the earlier art, with but small innovations (see my introductory chapter above). In my earlier work I used the term »Yin-Chou style» for the whole of the Chinese bronze art of those 150 years, whether it merely was a repeated Yin style entirely unchanged or a Yin style with some slight alterations due to the initiative of Chou artists. In doing so, I made the divisions of the historical periods the primary point of view, the styles of art the secondary. This, however, has the disadvantage, since I use the word »style» (»Yin-Chou style»), to comprise within one term two slightly different phenomena: the *unmodified* Yin style carried over and repeated in Chou, and the *modified* Yin style executed in early Chou. It would be preferable to reserve the term »style» for the latter only, where there is really an *artistic innovation*, even though a slight one, a new style from the artistic point of view. I shall therefore make the important modification in my terminology that I use the term »Yin-Chou style» in a narrower sense than in my earlier book, namely to designate such works of art of the early Chou period only as had a Yin style combined with slight modifications of a Chou character.<sup>1</sup> In regard to the periods, I shall thus have to say that the early Chou period (1122—947, the »Yin-Chou period») on the one hand carried on the Yin style unaltered, on the other hand created a new style, the Yin-Chou style. What, then, was the »Yin style» which the early Chou carried on unaltered? Was it the A style or the B style? In our material described above we have a number of vessels with Chou inscriptions which are at least suggestive on this point. It should be pointed out that we could not expect a very great number of vessels with datable Chou inscriptions in an unaltered form of the Yin art: the period was short (150 years, as against centuries of flourishing Yin art), and many of the inscribed vessels of that period were in the new Yin-Chou style (see below). But there are a sufficient number to give us at least a hint:

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<sup>1</sup> Called »Yin-Chou» and not »Early Chou» in order to emphasize that fundamentally it was not a radically new art but only a slight modification of the Yin art.

*Chou inscriptions.*

## A style:

2, 72, 77, 165, 190, 204, 284, 677,  
1188, 1276.

10 vessels.

## B style:

18, 21, 24, 26, 28, 112, 113, 119,  
120, 121, 124, 126, 127, 319, 331, 332,  
334, 342, 345, 346, 359, 367, 369, 378,  
394, 397, 516, 522, 912, 1095, 1187,  
1240, 1252.

33 vessels.

It is obvious that many more of our 1294 vessels, in the tables above were made in early Chou time than these 43 with definitely Chou inscriptions, and it is possible that if we knew which they were, the proportions of the two styles might be altered. As listed here, the Chou-inscribed material, limited though it is and therefore of course not very conclusive, suggests a much stronger representation of the B style than of the A style — a fact which tallies well with our conclusion that the B style is a later competitor, which gained ground at the cost of the Primary A style. On the other hand, the A style is not altogether missing; it is represented by some good Chou-inscribed specimens, though they are few.

Similar proof of a lingering influence of the A style is furnished by a scrutiny of the new style of the early Chou period, the Yin-Chou style. I have purposely left out all references to it earlier in this study of the Archaic period, because I wished first to study the Primary and Secondary Yin styles by themselves. I shall now add some brief references to those vessels which I consider to be incompatible with pure Yin style (A or B) and to represent the innovated Yin-Chou style. I arrange them in 4 groups, according as they contain A and B elements or only C elements (it must be remembered that the Yin-Chou style works with all the paraphernalia of the Yin art, and the modifications are modest, see my introductory chapter):

*Yin-Chou style bronzes having A (and C) elements:*

Ting in Umehara II: 92 (Wannieck coll.); Ting in Mengwei, Shang 10; Kuei in Teh'ou X, XI; Kuei in C. T. Loo coll. (photo; t'aot'ie, winged dragons, hooked flanges, elephant heads on handles); Kuei in Tsun 2: 7; P'ou in Senoku I: 51; P'ou in Umehara II: 129; P'ou in Antiques pl. 9 (Masao coll.); Yu in Yamanaka, Exhib. Anc. Chin. Bronzes 1925; Yu in Senoku II: 59; Yu in T'ao 1: 39. Yu in Heng 65; Yu in Tsun 2: 13 (tendency: Middle Chou); Tsun in Shant'u 132 (of the famous Chou Kung Ts'i Ming-pao set); Tsun in Hakkaku 4, also BMFEA 8, pl. XXII; Tsun in Hakkaku 5; Tsun in Ill. Cat. 78; Tsun in T'ao 1: 44; Ch'i in Chengts'iu 27; Lei in Tsun 2: 28—30; Lei in Umehara I: 47 (C. T. Loo coll.); Lei in Umehara I: 46 also RAA 8, 1934, pl. LXV (C. T. Loo coll.); Yi in Umehara I: 10, 11 also BMFEA. 8, pl. XVIII (Freer Gallery of Art, of the Chou Kung ts'i Ming-pao set).

*Yin-Chou style bronzes, having B (and C) elements:*

Ting in RAA 1934, pl. LXVI: a (C. T. Loo coll.); Ting in Oeder coll. (photo: on belly tail-raising bird, neck belt with de-tailed bird); Kuei in Umebara II: 117; Kuei in Shant'u 65; Kuei in Tsun 2: 6; Kuei in Mengwei, Shang 33; Kuei in Wuying 48, also Ill. Cat. 33; Kuei in Umebara II: 116; Kuei in Shan 8: 3 (tendency: Middle Chou); P'ou in Exhibition pl. 11: 39 (Imperial coll.); Yu in Eumorfopoulos I: 21; Yu in Senoku II: 66; Yu in Liang lei 6: 1; Hien in Umebara II: 100; Hien in Burchard, Chin. Kunst I, pl. 28; Yi in Umebara I: 43.

*Yin-Chou style bronzes, having C elements:*

Square Ting in Ill. Cat. 12; Ting in BMFEA 6, pl. VIII; Ting in Shant'u 45, also in Tsun 2: 19; Ting in Chengsung, Shang 19; Ting in I shu ts'ung pien 8; Ting in I shu ts'ung pien 9; Kuei in Umebara II: 114, (private coll. Boston); Kuei in Umebara II: 118 (Museum of Fine Arts, Boston; tendency: Middle Chou); Kuei in Shant'u 64; Kuei in Senoku III: 105; Kuei in Umebara II: 115 (Freer Gallery of Art); Kuei in Chengsung, Shang 33; Kuei in Tsun II: 2, also in T'ao 1: 51; Kuei in Heng 38; Kuei in Huaimi, Shang 22; Kuei in Shierkia V: 9 (tendency: Middle Chou); Kuei in Tch'ou XIII (tendency: Middle Chou); Yu in Umebara I: 75 (private coll. Boston); Yu in Shant'u 123; Yu in Koop 15, also Trübner XVIII (Musée Cernuschi); Yu in Senoku II: 67; Yu in Wuying 130; Yu in Ch'angan 1: 17; Tsun in Koop 5 (Victoria and Albert Mus.); Tsun in C. T. Loo coll. (photo: similar to the preceding); Chi in Ill. Cat. 76; Chi in Hakkaku 9, also BMFEA 8, pl. XXI; Chi in Senoku I: 32; Chi in Eumorfopoulos I: 5; Chi in Umebara I: 51 (Freer Gallery of Art); Chi in Umebara I: 27 (Museum of Penn.);

*Yin-Chou style bronzes, having A and B (and C) elements:*

Ting in Tsun I: 23; Kuei in Umebara I: 12, also BMFEA pl. XVI (of the Chou Kung tsi Ming-pao set); Yu in Senoku II: 60.

We thus find that the new Yin-Chou style of the early Chou is based on both A-style and B-style motifs, and constitutes a new variation of both styles.

The fact that on the one hand some specimens of real unaltered A style — though only a very few, by no means so many as those in real unaltered B style — can be proved by inscriptions to have been cast in early Chou time; and on the other hand that the new Yin-Chou style is based on the A style of Yin as well as on the B style, might seem to prove that both A and B styles lived on side by side in An-yang down to the end of the Yin dynasty. These reasons cannot be said to be absolutely conclusive, however, for it must be remembered that the Huai style, for instance, after a lapse of several centuries, those of the Middle Chou style, during which a whole array of Yin and Yin-Chou style elements had been entirely obsolete and rejected, suddenly adopted a series of them again — in modified form it is true: the t'aot'ie, the whorl circle, the cicada, the interlocked

T's etc. It is quite conceivable that the A style may have been dead in An-yang, say, a century before the fall of the Yin and entirely ousted by the B style, and that the early Chou artists, by an archaizing movement similar to that of the Huai style, revived the elements and motifs of the extinguished A style — either unaltered, as in a few cases, or modified in the new Yin-Chou style — while at the same time they took over directly the still flourishing B style and either repeated it unchanged or worked it into their new Yin-Chou style. This possibility of an *archaizing revival* of the A style in early Chou seems, however, to me to be not very probable, for the art movements in early Chou were by no means so healthy and vigorous as those in the era when the Huai art was created, and the conditions are not quite comparable. The latter was an epoch of a great *élan*, when a new really grand style was born (artistically the intermediate Middle Chou style was on the whole a poor and inferior product). The Huai-style artists had the genius successfully to take up and revive old elements and work them into a homogeneous whole with a stock of entirely new motifs, and to create a first-rate new high style. The epoch of early Chou, on the contrary, was a dull and inept period of an epigonous art characterized by mechanical repetition and but few innovations. It is improbable that the early Chou artists who swallowed the B style which they found ready to hand, sometimes just as it was, sometimes modifying it slightly, would have had the artistic interest and initiative to search for an earlier art (the A style), if it had already been dead and obsolete at the fall of the Yin, and that they revived and renewed it at the same time as they took over the reigning B style. Therefore it seems to me that the first-mentioned alternative: that both styles lived side by side in Anyang to the end of the Yin dynasty, is more plausible. The general theory of the evolution of the bronze art in the archaic period which seems to me best to account for all the various facts presented by me above, is therefore the following:

The Primary Yin style (A style), of unknown origin, flourished already in early Yin time, and lived on, with small gradual modifications during the whole of that epoch, also in the An-yang period; towards the end of the Yin epoch, however, it was more and more superseded by another style (B style) and merely lingered on during its last generations; this is the reason why in their early period the heirs of Yin, the Chou, cast comparatively few vessels in pure A style.

The Secondary Yin style (B style) was directly derived from the A style, though contributing various new elements of its own. It must have been created long after the first full bloom of the Primary style, say in Middle Yin or Late Yin. It flourished in An-yang side by side with the primary style, which still had its conservative adherents (for ritual reasons or under the patronage of rival noble houses?), and during the last century of that era it largely superseded the Primary style; this is the reason why in their early period the heirs of Yin, the Chou, cast comparatively numerous vessels in pure B style.

When the Chou had vanquished the Yin and conquered its realm, they did not, during the first 150 years (1122—947, orthodox chronology) create anything fundamentally and radically new in the bronze art — that achievement was reserved for the Middle Chou, from circa 950 onwards. They simply took over what they found ready to hand and were satisfied with an epigonous art: they cast some vessels — not very many — in unaltered Primary style; they cast many vessels in unaltered Secondary style; and after all, by certain innovations, not very radical, they created, on the basis of both styles, a new Yin-Chou style, a »Nachklang« to the great Yin art just sufficiently modified to justify its being called a new »style«; its very strong dependence on the earlier art is expressed by our terminology, which does not call this new modified variation »early Chou style« but »Yin-Chou style«.

## ORDOS AND HUAI

It is a strange fact that, in spite of the great interest which the Eurasian Animal Style has evoked during the last decades, and in spite of the fact that thousands of fine specimens of this exquisite art are to be found in public and private collections all over the world, the first and fundamental problem of this animal style remains largely unsolved: the question of its dating. It is really only its Westernmost province, the Scythian-Sarmatian art, which, thanks to the endeavours of a long line of great scholars, Minns, Rostovtseff, Borovka, Tallgren and others, has obtained not only a relative but also, at least approximately, an absolute chronology. The fixed points are due to grave finds containing Greek objects that can actually be dated. Yet even here a certain discord apparently prevails. There seems to be a fair measure of unanimity in dating the first phase, the Scythian period, from the 7th and 6th centuries B. C. down to the 4th century inclusive, and the second phase, the Sarmatian, from the 3rd cent. B. C. a few centuries onwards; but here too, in regard to many important finds, some difference of opinion can be observed. Tallgren (Esa VI, p. 214), for instance, in a review of Borovka's Scythian Art, says: »Ich bin der Ansicht dass z. B. die altskytischen Funde allzu hoch datiert sind, und dass zum mindesten die Datierungen der barbarischen Nebenfunde von Minussinsk und Ostrussland sich schwerlich aufrecht erhalten lassen.»

The Easternmost province of the animal style, the so-called »Ordos» art — Ordos stands as a *pars pro toto* for the Northern regions adjacent to China Proper — was for a long time, as regards its earliest products, almost unanimously and, in a way, axiomatically dated, by most writers in Han time (roughly 200 B. C.—200 A. D.). Salmony has then endeavoured, taking this as his point of departure, to work downwards in time exclusively on the basis of style analysis. By placing more advanced, more dissolved and degenerate types 200 years or 300 years or 500 years and so on (quite at random) later than their primary, unmodified prototypes, he has made the Ordos bronzes date, some of them in Han time but a large proportion of them in the epochs of the Six dynasties and T'ang, and even down to 1000 A. D. His typological relative chronology may in many instances be quite plausible, his absolute chronology, on the other hand, lacks even the slightest real support.

But even the most generally accepted point of departure, the dating of the earliest Ordos products in Han time, rests on a very fragile basis.

Psychologically it is easy to understand why many authors have been so ready to accept this dating. It was in the 2nd cent. B. C. that the powerful Hiung-nu realm was created in the Northern territories, and it is in the histories of the Han epoch, *Shi ki* and *Han shu*, that we find a rich material of dates and facts concern-

ing this expansive, strong and wealthy realm, which for long periods was a grave menace to the Chinese empire. It was but natural to conclude that the rise of the great Ordos art was a fact connected with the rise of this new great power along China's northern boundaries. But in fact this view is very short-sighted. Throughout the Chou dynasty there were constant relations — friendly or mostly inimical — with the Northern tribes, and the fact that these were not mere savages but powerful and probably well organised hordes appears clearly from the texts. Already as early as in Western Chou time, the first great centuries of the Chou era, there is a whole cycle of bronze inscriptions which relate to violent struggles with the Hien-yün in the North. Light is also thrown on these great expeditions and the very serious power of China's enemies in the sacred odes of the Shī king. There is *a priori* nothing to tell that these Hien-yün, the predecessors of the Hiung-nu in the limitrophe steppes, were a primitive people without a bronze age art. Viewed historically they may just as well have been the first bearers of the Ordos art as their followers and possible descendants, the Hiung-nu of Han time. The fact that we know so much less about them than about the Hiung-nu is not necessarily due to any cultural inferiority of the Hien-yün compared with the Hiung-nu: the reason is of quite another order. In feudal Chou time the Chinese had their hands full with their own internecine struggles and had no ambition to extend their power to more distant Asiatic regions. After the collapse of the feudal system and the unifying of the Chinese states into one powerful, centralized empire, there arose the epoch of expansion and pan-Asiatic ambition: it was then, and only then, that the Chinese had occasion to tackle definitely and seriously the problem of their Northern neighbours. That the Hiung-nu stand for us as the first nomad Great Power is due merely to the fact that we must see the history of the steppes through the spectacles of Chinese history, which in its turn is determined by internal Chinese conditions. If China had passed its feudal stage some 600 years earlier and begun to look for wider horizons already then, we might have had more detailed knowledge of a possibly flourishing Hien-yün civilization along China's Northern frontier.

The current dating of the earliest Ordos animal style in Han time is, however, not based exclusively on such general considerations as the strength and importance of the Hiung-nu realm. There are certain concrete clues. But if we examine them closely, we shall find how extremely meagre and slender they are. J. Werner, in an excellent résumé in *ESIA* IX, has pieced together what we really know in this question of date. It is a fact that — we disregard here *stylistic* comparisons with the Western provinces of the animal style and the probability calculus of dating resulting from them — the chronology not only for Ordos but in respect of the whole Northern Asiatic continent to the East of the Urals is extremely poor in exact fixed points on which to establish an absolute chronology. The exquisite animal-style plaques in gold belonging to the »treasure of Peter the Great« and now belonging to the Hermitage were found in Siberia — but nobody knows for

certain where. Some statements that they were found together with coins from the time of Nero seem to be entirely unreliable and void of value. Just as unsatisfactory is the case of the important finds in Minussinsk of objects in fully developed animal style. The archaeological remains in the Minussinsk region have been typologically classified by Teplouchov in a very able way, and their relative chronology established, but there do not seem to exist any fixed points which could give an absolute chronology.

The only real *points d'appui* of an historical order are two in number.

In the first place, Talko-Hryncewicz carried out real excavations of graves at Tultu some distance South of Lake Baikal and found there, together with typical products in the animal style, Chinese coins of a type which came into use from 118 B. C. onwards (cf Werner Esa IX, p. 261).

On the other hand, Kozlov in 1924/25 made his famous excavations in Noin Ula, to the South-east of Tultu, some 100 km. North of Urga, and discovered there animal-style objects of various kinds, and along with them Chinese lacquer bowls, one of which is dated 2 B. C.<sup>1</sup>

Let us bear in mind that these two facts are the only historically fixed points existing so far for the dating of the Eurasian animal style East of Ural. And neither of them concerns localities which, in a narrow sense, are situated within the region of the Ordos art proper, the belt along China's Northern frontier. To date the beginnings of Ordos art in Han time with these two slender threads as the sole points of departure, is, to say the least, extremely hazardous.

The fact is that these two data do really testify to the existence in Han time of the animal style in the countries to the North of China; but they bear no testimony whatever to the date of the *beginnings* of the animal style along China's Northern frontier. The inadequacy of this evidence has indeed been realized in recent years by several authors, and it has not prevented them from assuming an earlier date for the beginnings of the Ordos art. T. Arne was the first (1933) to arrive at an earlier dating, decidedly pre-Han, of the grave finds of Luan-p'ing (close to Jehol) and Suan-hua (North Hopei),<sup>2</sup> a conclusion at which he arrived by stylistic comparisons with the Western provinces of the animal style. O. Janse (1934),<sup>3</sup> has pointed out some affinities regarding certain motifs in the Huai style and the Ordos style.

<sup>1</sup> In a short note *Zur Chronologie der sino-sibirschen Bronzen*, Ipek Jahrg. 1934, Herbert Kühn has made some additions to Werner's paper, and he advocates no less than 4 »Fixpunkte«. Besides the two just mentioned he adduces the finds at Pazirik and those at Shiba (both in Altai). But the last two are not »Fixpunkte«. Pazirik is dated by the similarity of its textiles with those of Noin-Ula; it is thus a stylistic dating and not an historical one. Shiba was dated by the fragments of a lacquered bowl which »Prof. S. Umehara dated, on the basis of its ornamentation, between 86 and 48 B. C.« (Graznow in Am. Journ. of Arch. 1933, p. 32); but here again, it is only a question of parallels in style and not of fixed historical data; moreover dating within such narrow limits by aid of the ornaments on a lacquer bowl is of course impossible.

<sup>2</sup> BMFEA 5, p. 166.

<sup>3</sup> Rev. Arts As. 1934, p. 163.

Again, in 1935, N. Egami and S. Mizuno<sup>4</sup> sum up their opinion on the question thus: »Chronologically, the Sui-yüan (i. e. Ordos) bronze culture is limited to after about 500 B. C. to 100 B. C., as deduced from many parallels among the Ch'in (i. e. Huai style) bronzes. It has comparatively few parallels in the Han bronzes, which were much exported to the Sui-yüan district at that time». These statements, however, are supported by no references to comparisons Huai: Ordos in the English text, and only by very flimsy references in the Japanese text, which really prove nothing. And finally V. Griessmaier<sup>5</sup> has pointed out a series of affinities between the Huai and the Ordos styles and on this ground advocated an earlier dating. I am convinced that fundamentally these authors are right, but most of the points of contact between Ordos and Huai which Griessmaier and Janse adduce are of a somewhat general and commonplace order, and it might be argued that they may crop up quite independently anywhere in the world, and therefore are not conclusive in themselves. Yet we should bear in mind that if, on the one hand, they did not exist in Yin, Yin-Chou and Middle-Chou, but appear first in the Huai style, and simultaneously exist in the Ordos style; and if, on the other hand, they are not one or two but form a whole *series*, then they at once acquire considerable value.

I shall therefore recapitulate 6 of them which I consider to be of value,<sup>6</sup> and I shall add a few more of my own.

1. Plait pattern (Griessmaier).

Ordos examples: Andersson, Hunting Magic in the Animal Style, BMFEA 4, pl. XI, 9, Salmony, Sino-Siberian Art, pl. XXVII, 2, XXVIII, 3.

Russian examples: Borovka, Scythian Art, pl. 22 B (Scythian), 23 B (Scythian).

Huai examples: BMFEA 6, Pl. XXXII, 2, XXXV, 6, Umebara, Shina kodō seikwa III, Pl. 166 etc. (very common).

2. Rope pattern (Griessmaier).

Ordos examples: Griessmaier 10—12, Salmony XXII, 4, 5, XXIII, 1—4 etc. (very common), Arne, BMFEA 5, pl. VI, 4.

Russian examples: Borovka 9, 24, 25 (Scythian), Borovka 37, c, d (Sarmatian).

Huai examples: BMFEA 6, Pl. XL, 1, Sirén, A History of early Chinese Art. I, 92 a (very common).

3. Dot rows or dot filling (Griessmaier).

Ordos examples: Andersson, Hunting magic V, XI, 4, 6, XII, 4. Salmony XXIV, 4, XXX, 9 etc. (common).

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<sup>4</sup> Inner Mongolia and the Region of the Great Wall, p. 12.

<sup>5</sup> V. Griessmaier, Sammlung Baron Eduard von der Heydt, Wien, 1936, p. 8 (Sonderpubl. der WBKKA).

<sup>6</sup> Some of Griessmaier's parallels do not convince me. The band of cowries is not a good example, for the Ordos specimens quoted appear to be quite sinicized (perhaps even Chinese?). and the cowrie band does not exist in the other provinces of the animal style — it is not a feature characteristic of the nomad art.

Russian examples: Borovka 19 D (Scythian).

Huai examples: BMFEA 6, pl. XXXVII, 3, 6, 9, 11, XXXVI, 5, Umehara, Shina kodō seikwa, III, pl. 184 etc. (very common).

4. Concentric circles as eyes (Janse, Griessmaier).

Ordos examples: Andersson, Hunting Magic VI, 2, Salmony XII, 2, 3, XV, 1, 6, XXX, 6 etc. (very common).

Russian examples: Borovka 20, 24 (Scythian).

Huai examples: Umehara III, 194, etc. (common).

5. Hind-parts adorned with big spirals (Janse).

Ordos examples: Salmony XXXIV, 2, Andersson, Hunting Magic, XIII, 6, Arne, BMFEA 5, pl. V, 1.

Russian examples: Borovka 28, 36 B (Scythian).

Huai examples: BMFEA 6, pl. XXVIII, Umehara III, pl. 200 etc.

6. A special kind of spiral band (Griessmaier).

Ordos examples: Andersson, Hunting Magic XI 7, Salmony XXXII, 5.

Huai examples: BMFEA 6, pl. XXXVII, 10, Umehara, Etudes des bronzes des royaumes combattants LXIII.

To these I add:

7. Animal with head turned. The animals on the top of Ting lids, a common feature in the Huai style, have the peculiarity, that, whereas the body is shown in profile, the head is turned so as to show it *en face*. This turned-head motif is expressly discussed by Borovka (Scythian Art, p. 46) as being one of the principal motifs of the animal style, and we have many fine examples of it in Ordos: Andersson, Hunting Magic XXI, 4, Salmony XI, 4, XIII, 1, XXVI, 2 etc. For Chinese Huai examples, see Umehara III, 166 (Li-yü find), Sirén I, pl. 100, Koop Pl. 28, 29 (common).

8. Streaked or dotted animal. The fur of the animal is marked by short parallel strokes or dots, frequently incised and then often wedge-shaped.

Animal style examples: our pl. LXVII, 6 below (Minns 272: 190, Siberia), Rostovtseff, Animal Style pl. XVIII, 6 (N. W. India), XXVII (Ordos), Andersson, Hunting Magic XXI, 4 (Ordos).

Huai examples: our pl. LX, 3, Janse, RAA 1934, Pl. LV (Li-yü find), Umehara, Shina kodō seikwa III, 189, Umehara, Etudes des bronzes des royaumes combattants XIV (Li-yü).

9. »Animal enroulé».

Animal-style examples: Borovka 14, c, d (Russian, Scythian), 43 d (Minussinsk). 64 d (Ananino), Andersson, Hunting Magic XII, 10, XXVII, 1, Salmony XV, 9, 13 etc. (Ordos).

Huai examples: White, Tombs of old Lo-yang pl. XXIII, 050, LXIX, 168, BMFEA 6, pl. XLVI, 2 etc.

Many more similarities could be quoted, but those listed above may suffice. They show that whereas the Huai art in most of its fundamental features is extremely

far removed from the Ordos art, yet there is a whole series of elements, common in Ordos, which suddenly appear in Huai — and did not exist earlier than Huai in the Chinese bronze art. If it were a question of one or two such similarities, we should decide at once that they prove nothing as to any contact with or Ordos influence on Huai; as it is, a whole series of such similarities to Ordos suddenly cropping up in Huai time forces us to consider the question quite seriously. The elements are perhaps in themselves too simple and commonplace, susceptible of being created in parallel fashion, without real loan or influence, and are not in themselves conclusive. But the moment we can get hold of really definite proof elsewhere — then their *confirmation value* is considerable.

In order to obtain such really definite proofs, we must look for elements that are somewhat curious and peculiar, not so commonplace, elements sufficiently unusual to make it inconceivable that they could crop up independently and yet simultaneously in two neighbouring arts, Chinese and Ordos. If we obtain such very peculiar features say in Ordos, and then find them, in hybrid specimens, combined with indubitable Huai elements, then we have the sought-for decisive evidence. I think it is possible to find several such elements.

#### PEAR-SHAPED CELLS OR FIGURES.

One of the most predominant features in the Eurasian animal style is the motif of pear-shaped cells, which were either inlaid with precious stones or, if bare, had raised edges so as to give a beautiful relief effect; the motif is sometimes reduced to a mere »pear« contour without noticeably raised rims. In the first place they were used quite organically and naturally to express the shape of ears, hoofs, nostrils, tails, parts of legs, leaves of trees etc. Two Ordos examples are given in our plates (LVII, 1, 3); the element is really ubiquitous.<sup>7</sup> From Minussinsk the same feature is well attested: Borovka, Scythian Art, pl. 53, has an almost exact Siberian counterpart of our Ordos plaque just mentioned (our pl. LVII, 1 just mentioned) and in his plates 50, 52, 54 he gives magnificent Siberian gold plaques where the pear-cells are redundant. Our Pl. LVII, 2 is another good Minussinsk example in bronze.

A more peculiar and distinctive method of employing these pear-cells is to let them adorn and underline the play of the muscles on the shoulders and hind quarters of animals. Generally the pointed end is turned downwards, but sometimes the »pear« is turned with the point upwards. A good example of this application in Ordos has already been given in our Pl. LVII, 1; other Ordos examples are furnished by our Pl. LVII, 4 and 5. A good Siberian example is LVII, 6. From the Westernmost province, Russia, it is quite typical: LVIII, 1 is from the famous find at Novocherkask on the Don, South Russia (cast and hammered gold, coloured inlays). This example is comparatively late, but the same element.

<sup>7</sup> Cf. e. g. Salmony pl. IX, 15, 16, X, 3, XXII, 2, 3, XXV, 1, 4, XXVI, 1, 2, etc.

›pears› on the shoulders, go back to the very earliest period of the South Russian animal style; we find it already fully developed on the famous parade axe from Kelermes.<sup>8</sup> Another interesting example is a gold plate from the Kuban district, with ›pears› forming a border, and a highly expressive ›pear› on the hind quarter of the animal (Minns p. 279).

So far we have remained within the limits of a fairly realistic or at least reasonable representation of natural facts. But we take a violent step into the unnatural, not to say the eccentric, when we find these ›pears› spread, as a purely conventional filling, over all parts of the animal's body. It is all very well to suggest that in some cases they may be interpreted as the spots on tigers or leopards; in some examples not even this excuse can be advanced, and in any case the execution is such as to be an example of extreme stylization. We are here faced with one of the most peculiar and weird features of the animal style. Pl. LVIII, 2 is an Ordos example, in which the tigers are covered with ›pears›. A very curious little specimen in our museum (LVIII, 3), though found in Shou-chou, is an unmistakable Ordos piece;<sup>9</sup> an exact counterpart of it is owned by Musée Cernuschi. Here the ›pears› are perfectly meaningless, nothing but a thoughtless conventional filling.

From Siberia we know of several interesting examples of this eccentric application of the pear. Pl. LVIII, 4 is a gold plaque with coloured inlay; another similar gold plaque with the same motif is reproduced by Minns, p. 275, fig. 196. From S. Russia comes the most striking example of all: our Pl. LVIII, 5, the leopard from the ›Golden Barrow‹, Crimea, whose body is encircled with cloisons of gold-wire, once containing coloured inlays. Borovka dates it in the 7th—6th cent. B. C. Here the stylization is extreme. This rapid survey — a great many more examples might easily have been quoted — may suffice to show the great importance of the ›pear‹ element in the Eurasian Animal Style, and the great eccentricity with which it has been applied as a conventional filling of animal bodies. From Russia-Siberia-Ordos we now pass on to Huai-time China.

Our first example, Pl. LVIII, 6, a dress-hook in our museum, is a sober case where the ›pear‹ is still only used for bringing out the shoulder of the animal in the manner we have observed above (Pl. LVII, 4—6, LVIII, 1). Yet the specimen is quite interesting. To my knowledge there is no such application of a ›pear‹ in Yin, Yin-Chou or Middle Chou. The dress-hook<sup>10</sup> is decidedly pre-Han, as shown

<sup>8</sup> Rostovtseff, Animal style Pl. III, IV.

<sup>9</sup> Curiously enough quite a number of pure Ordos art products have been found in Shou-chou. They can hardly be Chinese handicraft but testify to early trade relations between the Northern frontier and Eastern China.

<sup>10</sup> The literature on Chinese bronzes generally speaks of ›belt-hooks‹. I am disinclined to accept this, for many of the bigger hooks are hardly likely to have been used at the belt, being too heavy for such a position. It seems more reasonable to suppose that they were shoulder-hooks. Yet, so long as we know so very little about the dress of the pre-Christian era, it is safer to use the neutral word ›dress-hook‹.

by its scale-band. Scale bands for filling of animal bodies is a very early feature in China, appearing frequently already on Yin bronzes and carvings. In Middle Chou the motif reverts, but in a new form, quite different in execution from that of Yin; it is then regularly used in broad bands, without connection with any animal body. In the Huai style, this independent scale band is extremely rare, but as a decoration of animal bodies it crops up again, yet now in a technical execution different from that of Yin and identical with or derived from the »scale band« of Middle Chou. Our dress-hook is a typical specimen of this: it has the Middle-Chou scale band applied as a filling of the body. I know of no undoubted Han bronze with this kind of scale filling, and to my mind this dress-hook is decidedly of the early Huai epoch.

And now we take the important step to animals that have the body covered with the animal-style »pears«. A fundamentally important specimen is our Pl. LIX, 1. This wonderful Ting belongs to Mr. C. T. Loo, who has kindly lent it to me for examination. A photo of it has already been published by Umehara<sup>11</sup> but with no particulars; I therefore give some details below.<sup>12</sup>

<sup>11</sup> S. Umehara, *Etudes des bronzes des royaumes combattants*. 1936, Pl. CXIX.

<sup>12</sup> *Ting*. Height to top of handles 14 cm. Diametre of lid 14,5 cm. Inlaid with silver. The bronze has a brown-red patina with green patches. The silver has been cut in sheets in the shape of the décor and hammered in. It is true that with the technique of parallel threads carefully pressed together the surface sometimes gives an impression of being a whole sheet, and the threads are then not detectable even with a strong lens; in the present vessel, even when narrow silver lines meet at angles, so that they cannot have been cut out in a connected silver figure but there must be a joint, they have been worked together so well that no joint is observable. It might therefore seem risky to state that in this vessel there is a »sheet« technique, not a »parallel threads« technique. But in a few places, where the vessel has been damaged, we are able to see it clearly. At one place the silver rim at the border of the lid is broken and lifted up so as to show a sheet with a breadth of 0,4 cm. In a few places the scales on the dragons have lost their silver, and in those places an interesting technical detail is observable: there are grooves in the bronze making up the outer contours of the scale, but in the centre the bronze is not entirely cut away but rises to form a small stud, probably in order to give a hold, causing the hammered-in silver to adhere better than if it had been a plane depression; this trick would be entirely incompatible with the »parallel threads« technique, and proves convincingly that the scale surfaces were really cut out as sheets from the beginning. The whorl circle (Huai modified form of this Yin décor element) in the centre of the lid has lost its inlay, and here, again, in a few places, it can be observed that the hollowed part has deeper furrows at the borders than in the centre, showing the same technique intended to fasten the silver sheets more securely.

<sup>13</sup> A few words must be said here about the date 550 given to the Piao bells. It is the date advocated by a number of Chinese scholars Sū Chung-shu, Liu Tsie, Wu K'i-ch'ang, T'ang Lan, and adopted and supported by me in my article On the date of the Piao bells (BMFEA 6, 1934). The inscription starts with the words »In the 22nd year« and goes on to relate how Piao's feudal lord, the chief of the Han house, led an army and attacked Ts'in, then attacked Ts'i, entered the Ch'ang-ch'eng (Long Wall) and first joined (the allied forces) in P'ing-yin; and how Piao was rewarded by the chief of the Han house, was distinguished by the duke of Tsin and received in audience by the Son of Heaven. 550 B. C. was the 22nd year of King Ling of Chou. In 560 the chief of the Han house had been made vice commander of a Tsin army, in 559 Tsin, supported

This Ting is stated to have formed part of the famous Kin-ts'un find at Lo-yang, and it fits in quite well, in regard to patina, technique and décor, with a whole series of inlaid bronzes definitely known to have come from those graves. This fact, it must be emphasized, gives no real date. It should be clearly stated that, even if the famous Piao bells did come from Kin-ts'un (which is not absolutely certain), their date 550 B. C. cannot by any means date the entire contents of those graves. They give at the most a *terminus post quem*. The bells may have been treasured in temples for centuries before they were deposited in the grave.<sup>13</sup>

On the other hand, it is perfectly certain that the whole group of inlaid Kin-ts'un bronzes, this Ting included, are pre-Han, i. e. of the Huai period. After Andersson's

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by armies from 12 states, made a great attack against Ts'in, in 557 the duke of Tsin made a covenant with various princes to attack any state not obeying him, in 556 Ts'i disobeyed Tsin, and in 555 the allied forces met on the river Tsi and jointly attacked Ts'i; the prince of Ts'i withstood them at P'ing-yin (in the immediate vicinity of the Ch'ang Ch'eng). There is such a wealth of detailed happenings agreeing with the inscription that it is extremely plausible to suppose that they were referred to in an inscription only 5 years later (550, 22nd year of king Ling).

Recently Mr. Wen T'ing-king (Shi hüe chuan k'an I, 1) has tried another solution, and prof. Jung Keng (Shan chai i k'i t'u lu) is rather inclined to favour it. There is another series of happenings that might be associated with our inscription: in 409 B. C. the prince of Wei (one of the vassal houses of Tsin) attacked Ts'in; it is possible, though nowhere stated, that some other Tsin forces under Han leadership partook in the expedition. In 408, according to the Chu shu ki nien, the king of Chou ordered the chief of Han and the chief of Chao to attack Ts'i, and they entered the Ch'ang-ch'eng. The 22nd year of king Wei-lie of Chou is 404 B. C., and Wen believes that the bells were made in 404 to commemorate these events and that 408 is a mistake in the Chu shu ki nien text for 404.

In the first place it is not at all necessary to tamper with the Chu shu ki nien text, altering 408 in 404. 408 may be correct and the bells might very well have been cast 4 years after the events. But all the same this solution is not acceptable. I have discussed in detail (BMEFA 1934, p. 143) the alternative of the events of 409—408 being alluded to in our inscription; Only I did not regard the 22nd year as being 404, that of king Wei-lie of Chou (Chou being at that time, in the very middle of the Warring states period, too insignificant to serve as a dating standard) but rather 398, that of Duke Lie of Tsin. But since the fall of this potentate was likewise imminent and his kingdom on the verge of ruin, I decided that this possibility was also excluded.

This last consideration is a decisive argument against the date 404 no less than against 398. A hero vassal under Han would never have taken the investiture from the duke of Tsin in 408 (or 404), any more than in 398; the reign of Tsin over Han was purely imaginary at that time (Han became independent in 403), and such a ceremony in the very years of the downfall of Tsin's suzerainty over Han would have been ridiculous. The phrase *ming yü Tsin kung* must refer to a time when the *ming* investiture of Tsin still possessed some value. That was the case in 550, not in 408 (or 404 or 398).

Besides, the happenings in 409—408 are by no means such definite and telling *points d'appui* as those in 560—555. There is really nothing at all said in the historical sources about a Han attack on Ts'in in 409 — it is a mere possibility that Han forces accompanied those of Wei. And the Ch'ang-ch'eng (Long Wall) of the war of 408 is by no means such a concrete and definite localization as the P'ing-yin of 555. The parallelism between the events of the historical texts for 408 and those of our inscription is really very frail. For 560—555 it is very full, complete and convincing. The date 550 or the Piao bells is therefore unshaken and certain.

thorough investigations (BMFEA 7) there can be no doubt on that point. The inlaid bronzes of the Han epoch, such as those treated by Rostovtseff or those described in BMFEA 6, pl. XLIV, 2, XLV, 3, are entirely different in style and décor.

On the lid of this precious Kin-ts'un Ting there are animals in the traditional animal-style pose (see p. 101 above) with the head turned towards the spectator and the body covered with »pears». These are translated from the technique of the Russia-Siberia-Ordos art (cells for inlay or shallow cavities) into the Chinese technique of gold and silver inlay: the contour of the »pear» is executed by a thread of silver wire being inlaid in the bronze. In this case, the figures of »pears» spread over the body (Pl. LX, 1) are absolutely meaningless, a conventional filling thoughtlessly applied in imitation of the foreign motif.

We pass on to the famous bronze of the Ad. Stoclet collection in Brussels, already published on various occasions, *inter alia*, in Umebara, *Shina kodō seikwa* III. The vessel is historically so important that we reproduce it again here (Pl. LIX, 2). This vessel has a most typical Huai décor: plait pattern, interlacery, granulation filling. There is really no possibility of placing it in the Han epoch. Among all the vessels with Han script published so far there is not a single one, so far as I am aware, which has such a constellation of Huai-style elements. Indeed, Umebara has quite properly placed it in the Huai epoch. Besides its Huai décor, it has a lower belt filled with very realistic birds, and an upper and a middle belt with extremely vivid hunting scenes, of a type that was entirely unknown in Yin, Yin-Chou and Middle Chou. In the upper belt the animals' bodies are covered with circles, a motif to which we shall revert presently. The important point in the present context is the middle belt, the animals in which have their bodies covered with »pears» (see detail Pl. LX, 2), in the same fashion as the series of Eurasian animal-style specimens we have just studied. And here again the animals are not of a kind that could have any »leopard» spots — the filling is quite meaningless and conventional.

This vessel is not isolated, it is but one of the principal specimens of a considerable group. A perfect sister vessel exists in the Imperial Household Museum of Tokyo (see Shū Kan i hō, *Selected Relics of Han and Pre-Han dynasties*, pl. 37). Another vessel, likewise a Hu, belonging to the Chinese Government, and reproduced as Pl. 39: 90 of the Chinese Exhibition (London 1936) (also in Pao yün lou i k'i t'u lu, pl. 85) has the same combination of animals with circles and animal with pears in the same kind of hunting scenes. In other respects the décor differs from that of the Stoclet vessel, yet it is unmistakably Huai. Besides all these Hu, there is a fine Ting published in Umebara, *Etudes des bronzes des royaumes combattants*, Pl. XLI, belonging to Yamanaka, Osaka. Here, too, the pear-covered animals form part of a hunting scene.

Finally, we would adduce two mirrors already published by Umebara (Kan i zen no Shina ko kyō XI), both of the utmost importance. One of them, belonging to

Mr. C. T. Loo, we reproduce here after a photo kindly presented by the owner. (Pl. LX, 3, detail pl. LXI, 1). This unique mirror has a perfectly regular Huai décor, the »teeming hooks and volutes» so typical of the Huai style in its most flourishing period, combined with granulation filling. There is not the slightest possibility of placing this mirror later than the 3rd cent. B. C.; probably it must be dated even somewhat earlier. In any case it is pre-Han. On the mirror are three animals. One of them is »streaked» in the manner discussed on p. 101 above — this decor element being there cited as a Huai innovation probably due to Ordos influence. This probability now becomes almost a certainty thanks to the parallelism: this figure is reasonably an »Animal-style» creation since the other two are quite unmistakably so: they are covered with »pears», all over the body, and extremely conventionalized pears at that, very far from any realistic representation of the animal.

The second mirror, belonging to the Moriya Collection, Kyoto, is reproduced by Umebara (Kan i zen no Shina ko kyō, Pl. XI). It is a square mirror of a very early type, under no circumstances later than the 3rd cent. B. C.: here, again, with »hooks and volutes» and granulation filling, is combined an animal whose entire body is covered with slightly depressed pear-shaped cells, — regular Ordos fashion. The plate in Umebara is too poor to allow of a reproduction here, which is a great pity, since the mirror, like the preceding one, is of the utmost importance.

We have adduced quite a number of Chinese Huai-style bronzes presenting the same pear-shaped elements on animal bodies as the Eurasian animal style: the dress-hook from Peking, the Kin-ts'un Ting, the Stoclet Hu with a group of cognate vessels, the two mirrors of Loo and Yamanaka. They have all one highly important feature in common: side by side with animals with »pears» they have a Huai style décor, which determines them as pre-Han specimens.

The pear-shaped ornament on animal bodies, entirely unknown in Yin, Yin-Chou and Middle Chou, but suddenly cropping up on a certain number of unmistakably Huai-style bronzes, is identical with the pear-shaped ornament that forms one of the fundamental elements of the Eurasian Animal Style. What conclusions should be drawn from this fact? We are no longer dealing here with ordinary, commonplace elements, like plait pattern or rope pattern or granulation filling; on the contrary, it is here a question of a very peculiar, not to say eccentric décor element.

The possibility that this could have been created independently and simultaneously in two neighbouring arts, that of Ordos (Mongolia, Siberia, Russia) and that of China, is manifestly excluded. There has been an influence of one on the other; either the Animal Style has borrowed the »pears» from China, or China has borrowed them from the North.

There can hardly be any doubt as to which way the influence has worked. Firstly, the pear-shaped element did not exist in China earlier than the Huai

style. This element could not possibly, then, have spread from China so as to exist in all parts of the Eurasian Animal Style, even in South Russia, not only in the Sarmatian but even as early as in the Scythian period.

Secondly, in the Animal Style we can see this element evolving organically: representing hoofs, ears, leaves of trees etc. and then spreading, so as to form a conventional filling, to the entire bodies of the animals. In China there is no such frequent natural application of the element.

Thirdly, in the Animal Style the pear cell in most cases serves a definite purpose: either to contain coloured inlays; or by means of its raised rims to give a beautiful relief effect. In China it is dully translated into some technique or other in which it has lost this significance. On the Kin-ts'un bronze, for instance, the surface is absolutely smooth, the pear contour being given by an inlaid silver thread; on the Hu and the mirrors the contour is given only by a narrow depressed line.

Finally, in the Animal Style, it is ubiquitous, one of the fundamental décor features. In China it crops up only in a few, sporadic cases. It cannot be said to belong to the regular features of the Huai style. Rather, the Chinese bronzes which we have adduced must be regarded as hybrid specimens: Huai style bronzes with an admixture of a foreign element.

Since China must thus have borrowed the »pear« element from its neighbours in the North, the bearers of the Ordos art, and since the loan must have taken place not in Han time but undeniably *in Huai time*, the décor of the bronzes otherwise clearly testifying to a Huai style date, we have to conclude that in Huai time, i. e. at least in the 4th and 3rd centuries B. C., there were neighbours along the Northern frontier of China who possessed an art in which the pear-shaped element was a fundamental feature, just as it is in the Ordos art and the Eurasian Animal Style generally.

This demonstration, fortunately, can be corroborated by a similar analysis of certain other elements which, without being so peculiar as the »pears«, yet in certain respects are sufficiently distinctive to deserve serious attention. I shall take up for discussion here two more such elements.

#### COMMA-SHAPED FIGURES.

We have seen how the pear-shaped ornament has served, *inter alia*, to mark the shoulders and hind quarters of animals. It is a favourite device of the Animal Style to apply special ornaments to those parts, largely, I believe, for the purpose of depicting the play of the muscles. Another method of expressing it was, as we have seen, large spirals (see p. 101 above). We here revert to the same theme and a kindred mode of expression. Very cognate to the »pear« is a comma-shaped or bladder-shaped figure applied in the same manner, mostly with the point downwards, sometimes, however, inverted. It is frequently filled with transverse or

slanting parallel lines. This element is extremely common in Ordos, in fact one of its leading features. Pl. LXI, 2—5 are good examples of it. Others are Salmony XIX, 10, XXIII, 3, 4, XXVII, 2, Griessmaier 11—14. In the Western provinces of the Animal Style it seems to be rare, yet not entirely absent, for the element shown in our Pl. LXI, 6 from Mastiugino on the Don (Russia) is in principle the same thing.

And here again we find how in Huai-style vessels the same element recurs in a most unmistakable way. Our first example, Pl. LXII, 2, is a bottle with a typical Huai interlacery décor. The animal on the lid has the comma with slanting lines, as is better shown in detail in Pl. LXIII, 2. The hydra on the open-work bronze, Pl. LXIII, 1, in the Burnet collection, Bradford, has exactly the same comma-shaped ornament on the shoulders and hind-quarters. The bronze is in clear Huai style: the revived and modified whorl circle, the granulation etc.

Even more important is the famous vessel of the Berlin Museum für Völkerkunde, which has often been reproduced (Pl. LXII, 3). It has an inlay pattern of hunting scenes, and Pl. LXIII, 3, 4 give details of some of them. The animals are adorned with commas which nobody who compares them with e. g. the Ordos animal Pl. LXI, 5 can for a moment fail to recognize as being an Ordos décor. This is particularly interesting since this vessel has an inscription which makes it clear that it cannot be later than 300 B. C.

#### CIRCLES ON THE BODY OF ANIMALS.

A third element which the Animal Style exploits to a large extent and with curious effect is the circle. Again, it is in the first place the shoulders and hind-parts of animals which are adorned with it. In contrast to the spiral, the »pear» and the »comma» treated above, which in this position are, to some extent at least, realistic elements, suggesting the muscles, these circles are here extremely unrealistic, a highly conventionalized alteration of the former. Pl. LXIII, 5 is a typical Ordos example. Other examples are Andersson, BMFEA 4, pl. XIII, 5, XVII, 6, 10, 13, XXVII, 1 etc. And here, again, this very peculiar element has spread to other parts of the body, e. g. our Pl. LXIV, 2, an Ordos dress-hook with open-work circles in various places, and it has even been carried so far that — just like the »pears» — the circles serve as a filling for the whole body. We find this in the Ordos open-work disc Pl. LXIV, 1. Another particularly fine example is Pl. LXIII, 6, a bronze belonging to Mr. A. Hellström, Mölndal. It is a typical Ordos specimen, showing the rattle at the end and the tail ending in a bird's head. There is a close resemblance between this specimen and the Ordos pieces with rattles and birds' heads reproduced by Andersson, BMFEA V, pl. IV.

We have thus established that this circle motif is a common Ordos element. We find this element also transferred to the Huai art. It is well-known that the bells of the Huai epoch are often surmounted by animals which have these very

curious circles on shoulder and hind-parts. It will suffice to give one single example of this: Pl. LXII, 1.

It is a still more important fact that even the extreme and eccentric application of the circle element, its spreading over the entire body of the animal, recurs on Chinese Huai bronzes. First let us revert to the Stoclet Hu, Pl. LIX, 2 and its kindred vessels with the hunting scenes. Whereas the central belt of the Stoclet vase contains beasts which show, from the 'pear' décor, that they are Animal Style products, the top belt has beasts whose bodies are covered with circles. The very parallelism suggested the probability that these were likewise of Northern origin. Here we find this fully corroborated: they have the Ordos circle filling transferred to the Chinese décor.

An equally important example is the mirror (Pl. LXIV, 3) belonging to the MFEA (a gift from Mr. John Sparks, London). Its décor is clear Huai, decidedly pre-Han. And the beasts are adorned with those same circles that form such a curious and eccentric feature of the Ordos art.

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The phenomena studied above are very important for the purpose of dating the Eurasian Animal Style in its Easternmost province, Ordos. Just as the fixing of the period of its early epochs in its Western province, Russia, was rendered feasible thanks to *points d'appui* furnished by its definitely dated neighbouring art, that of Greece, so too we obtain here corroborative evidence from its neighbouring art, that of China, which on the fundamental point in question is sufficiently well dated to be decisive. We know from a great number of bronzes — ritual vessels, mirrors, small bronzes — bearing characters in Han script, how the bronze art of the Han epoch was characterized; we are also perfectly well aware of the criteria of the Huai style, the style obtaining roughly between 650—200 B. C., as against that of the Han epoch. We are therefore in a position to state very definitely that the Chinese bronzes adduced above (Pl. LVIII, 6, LIX, 1, 2, LX 3, LXII 1—3, LXIII, 1, LXIV, 3), having a typical Huai décor, are decidedly pre-Han, datable in the 4th and 3rd cent. B. C. at the latest, some of them probably even earlier. All these various bronzes have, intermingled with their Huai décor, elements that are clearly of Ordos origin. The inevitable conclusion is that the Ordos art must have existed as a neighbouring art, i. e. along the Northern or North-Western frontier of China, in the 4th and 3rd cent. B. C., if not even still earlier. Thus Arne's dating of the Suan-hua and Luan-p'ing finds in the 4th cent. B. C., arrived at by comparisons of the style with the Russian province of the Animal style, is fully corroborated by Chinese data. And Janse's and Griessmaier's supposition of Ordos influence already in Huai time, based on more commonplace elements, is clearly vindicated by the testimony of the above-mentioned curious and special loan features.

It must be clearly understood that I do not mean that all the actual Ordos objects adduced above as examples of these décor elements must have been manufactured in pre-Han time. Very likely some of them were made in Han time, an occasional one possibly even later; that the 'pear', the 'comma' and the circle existed in Han-time Ordos art likewise seems certain. Our above conclusion is therefore limited to this: Already in the 4th and 3rd cent. B. C. there must have existed a neighbouring art along the Northern frontier of China which possessed some of the most salient and peculiar features of what we know as the Ordos art, the Easternmost province of the Eurasian Animal Style. Hence the beginning of this Ordos art in China's vicinity cannot be dated later than the 4th and 3rd cent. B. C., though it may have lived on essentially unaltered for many centuries.

Our comparison Ordos: Huai furnishes us with only a *terminus ante quem*: the beginning of Ordos cannot have been later than the 4th or 3rd century; but of course there is nothing to indicate that it was not earlier (the age of the Hien-yün). It does not, however, fall within the scope of the present article to follow up this question further.

If the phenomena we have investigated here are important for the dating, by Chinese *points d'appui*, of the Eastern province of the Animal Style, they are also of considerable interest in connection with the history of Chinese art. They have furnished us with proofs that the important group known as the hunting-scene bronzes are due to foreign influence.

The subject of the hunting-scene bronzes has been extensively studied by Professor Sü Chung-shu in an article in the Anniversary Volume dedicated to Dr. Ts'ai Yüan-p'ei (Nanking 1934). Sü is also of the opinion that these bronzes show a foreign influence. He has based his opinion on certain more general considerations: the existence of certain décor ideas, such as winged men and flying animals, occurring also in various branches of the art of Western Asia in the most ancient times. He does not, however, follow up this general idea by a detailed demonstration of the Western products which would be the prototypes of which the Chinese bronzes are epigonus forms. We have here limited ourselves to a somewhat narrow and special investigation of the immediate neighbouring sources from which the Huai-time Chinese drew their inspiration, without trying to insert these sources — the Ordos art products — into their great context in the evolution of Asiatic art as a whole. Yet our results, which point clearly in the same direction as the surmise of Sü's: that the considerable group of hunting-scene bronzes are due to foreign influence, is of great importance for the history of the internal art of Chou. They mark, indeed, the first stage of a complete revolution in Chinese bronze art.

Chinese bronze art was already in Yin time a pronounced 'animal style'. The motifs were to a large extent a sometimes realistic, sometimes extremely stylized

representation of a great variety of animals: dragons, birds, snakes, cicadas, ox-heads, buck-heads, elephants, t'ao-t'ie etc. But these animals, ferocious and very vividly depicted though they sometimes were, were always stiffly arranged, sometimes placed heraldically, sometimes following in a dead repetition; they were never *disposed in a free, animated scene*. The Middle Chou style, greatly reducing the animal elements of the décor, did nothing to remedy this formal arrangement. It was the hunting-scene bronze group of Huai time that first took the immense stride forward of representing men and animals in masterfully disposed and extremely animated battle scenes. This innovation was followed up by the mobile scenes depicted in the exquisite inlaid bronzes of the Han dynasty, so ably studied by Rostovtseff, and in many Han-time mirrors, and the representation of animated scenes has never died out in Chinese art. It is interesting to witness how China had its Ordos neighbours to thank for the impulse to this great new departure.

### LIST OF PLATES

Pl. I. 1. Square Ting in Hakkaku 3.  
9. Square Ting in MFEA, K. 11004: 159.

Pl. II. 40. Ting in MFEA, K. 12087: 12.  
53. Ting in a private collection.

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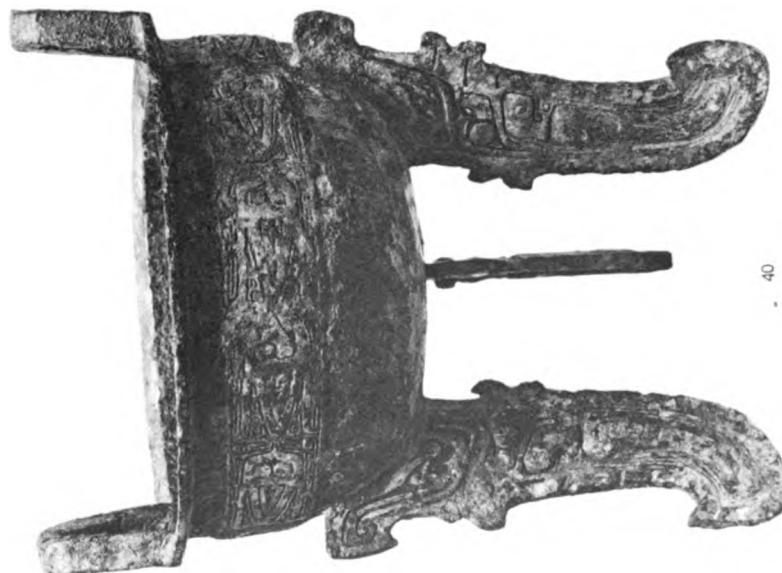






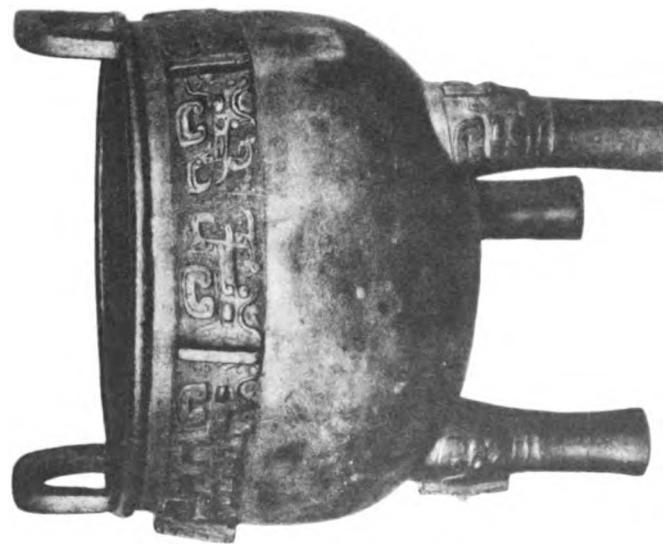


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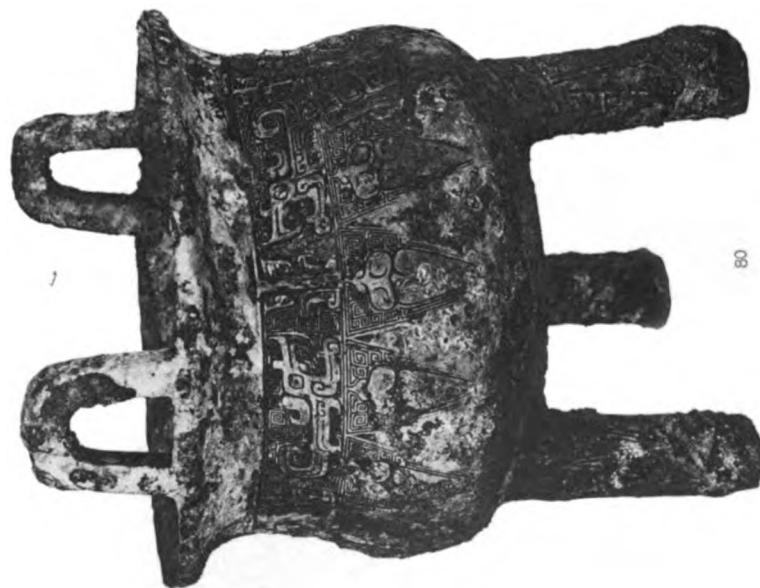








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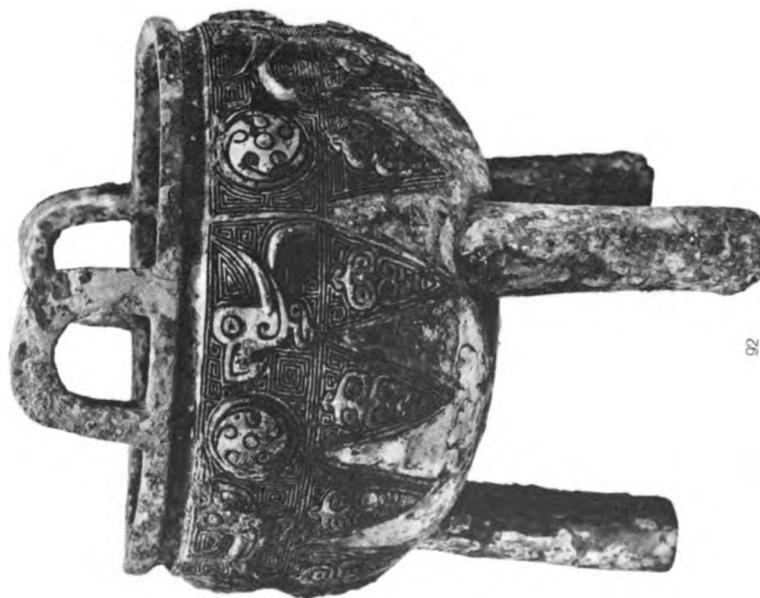


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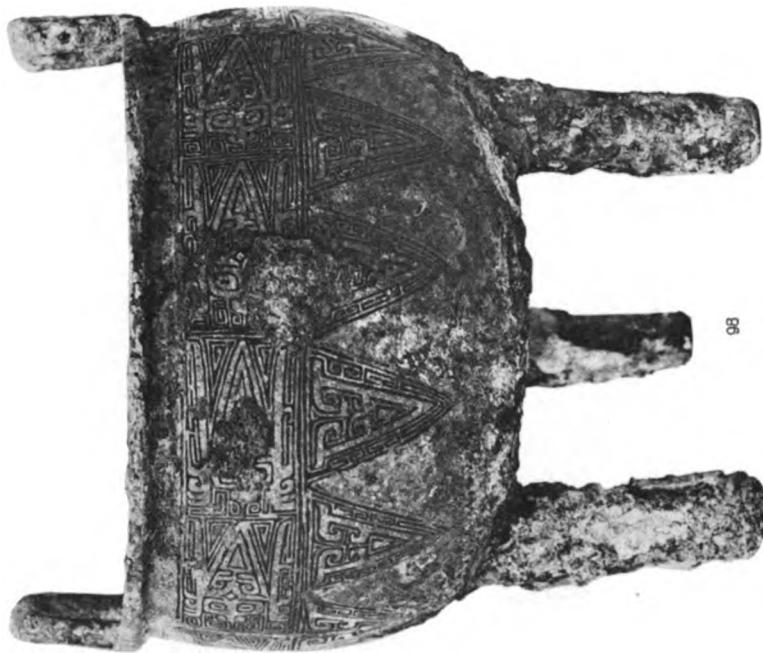


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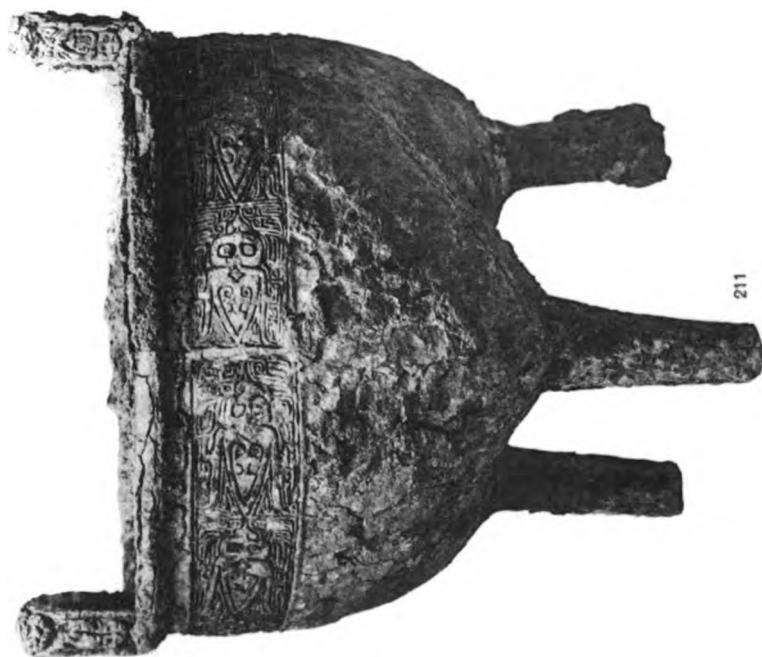


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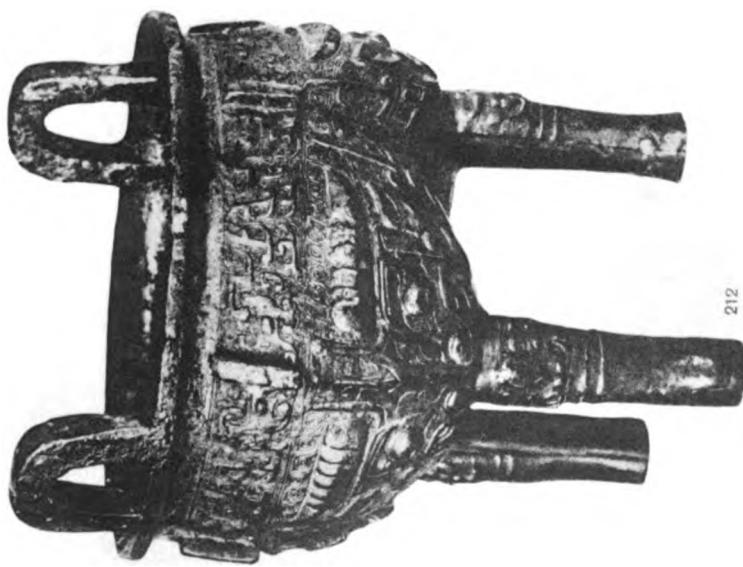
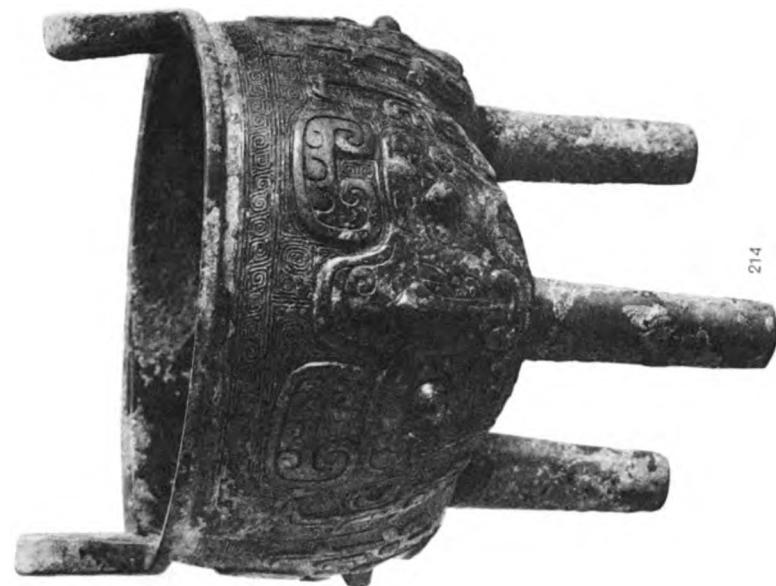


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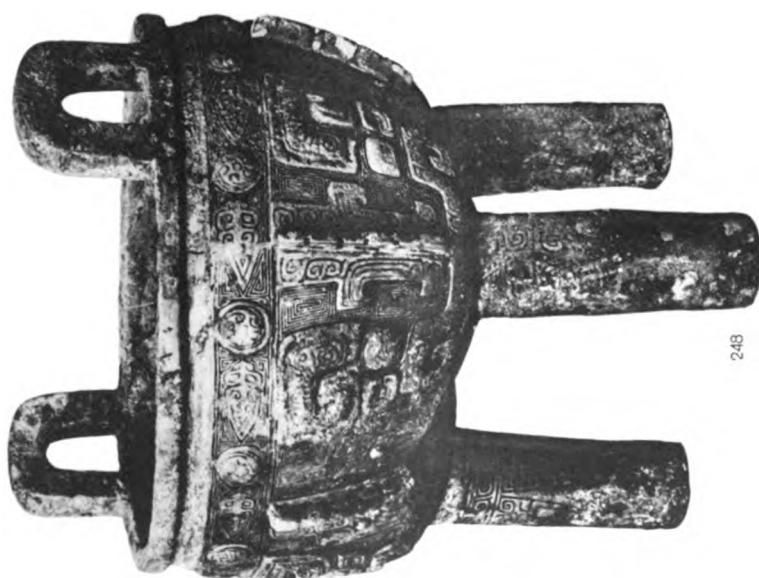


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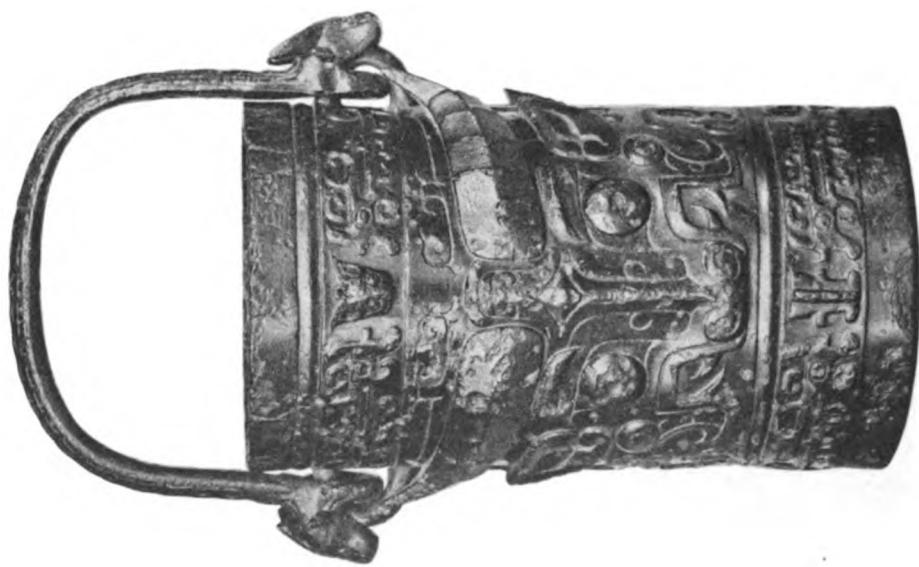








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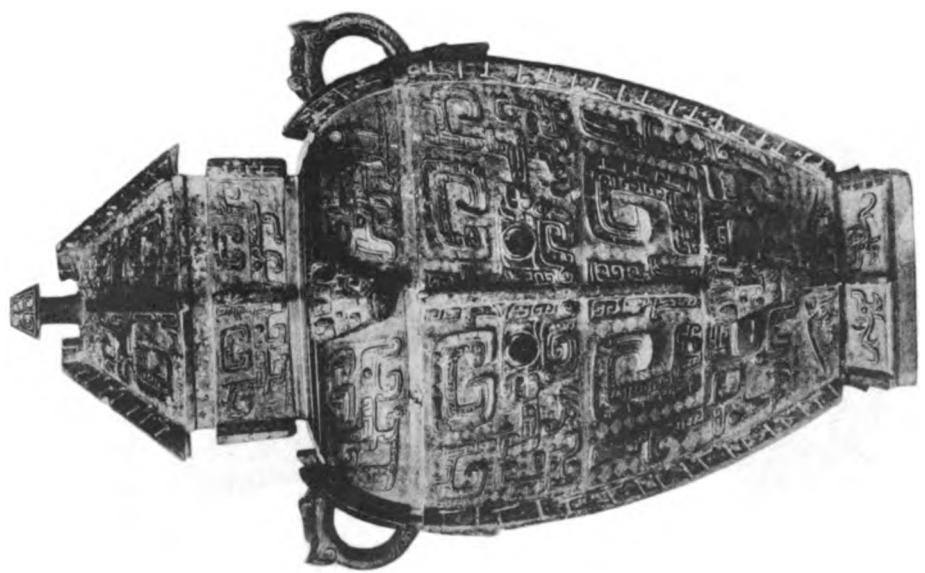


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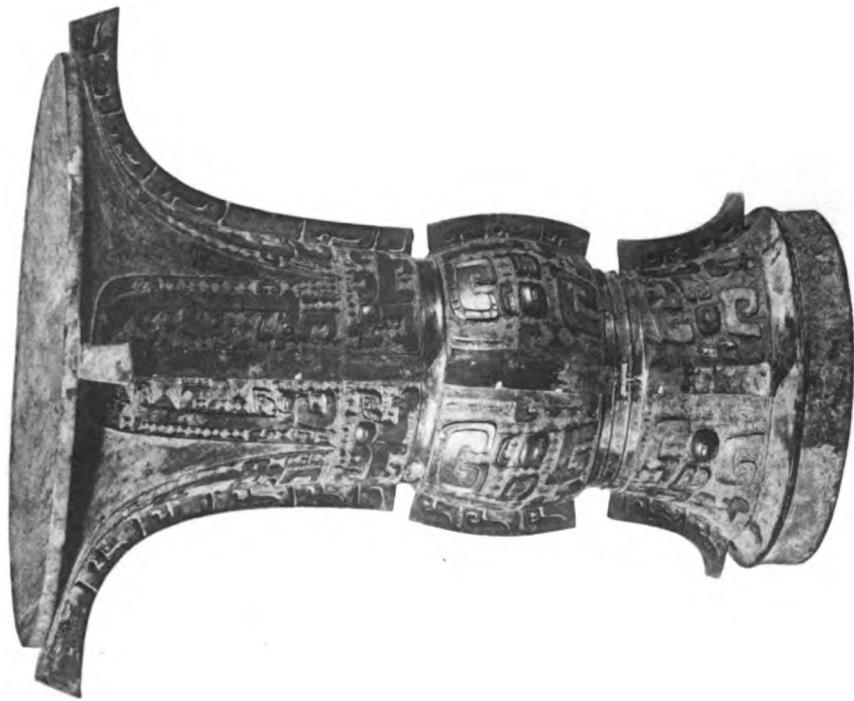


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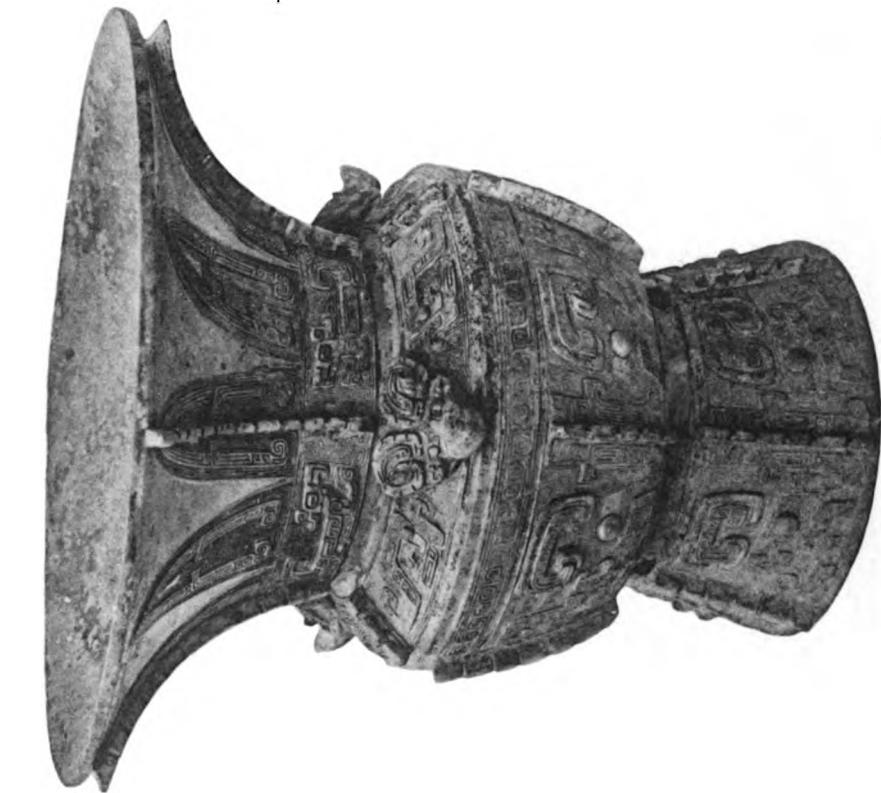


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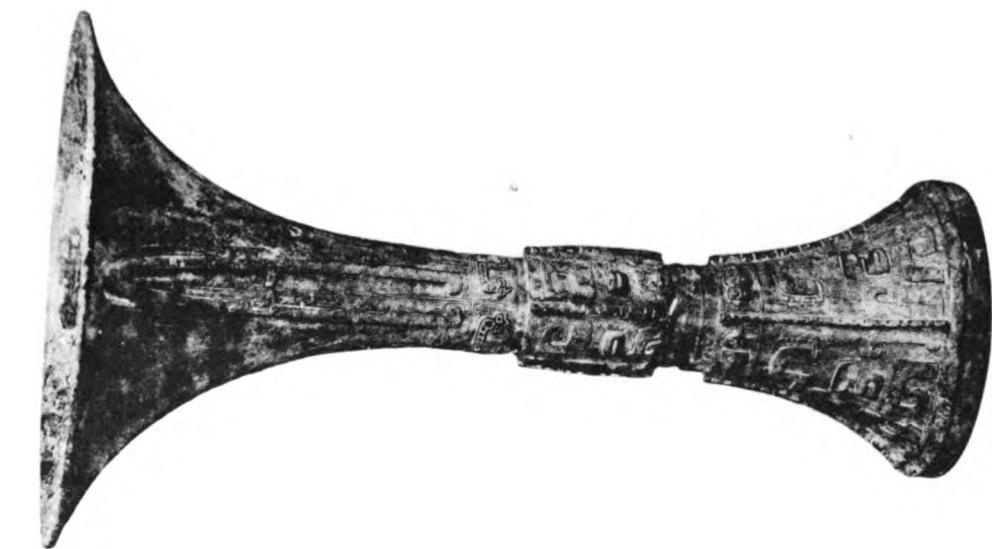


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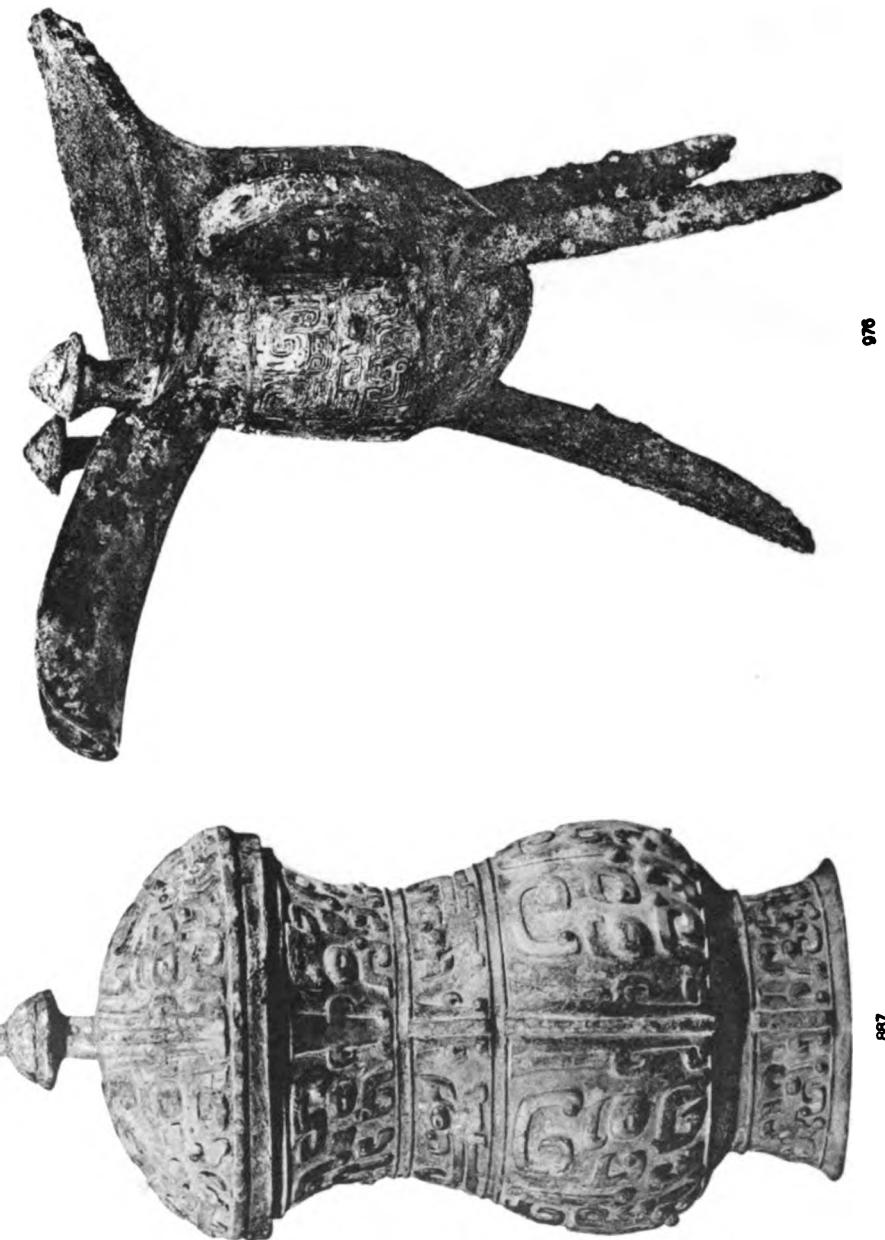


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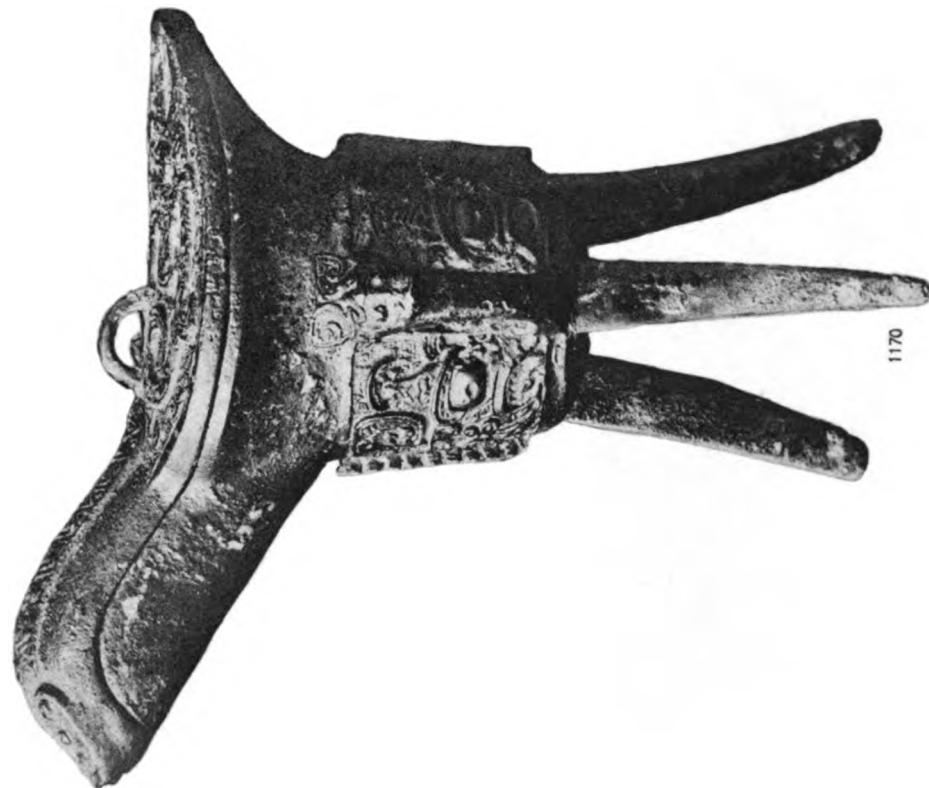
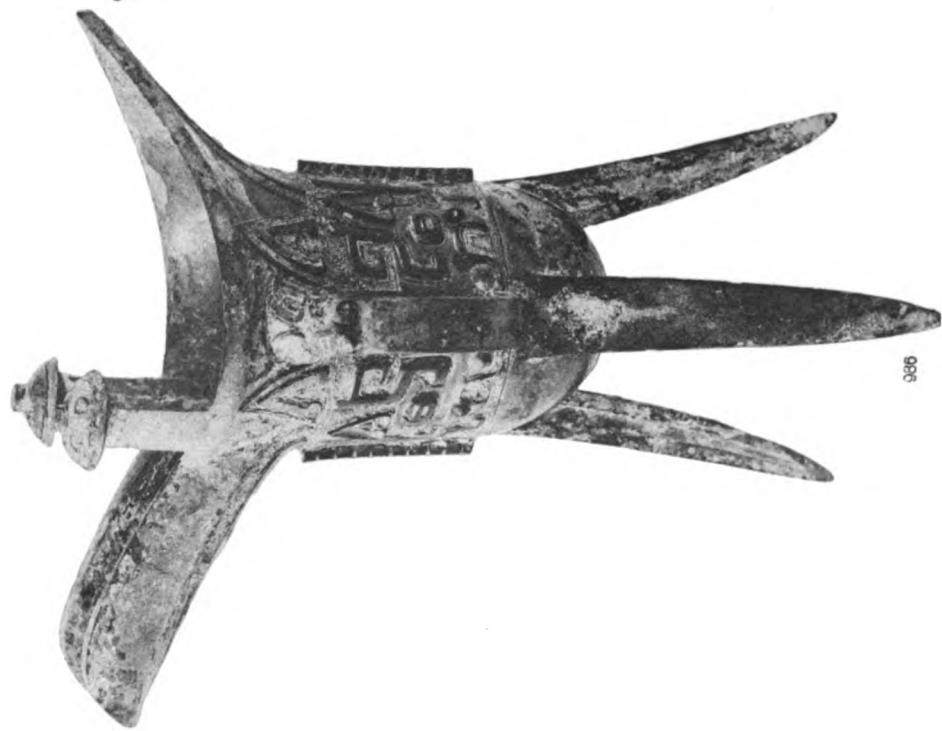




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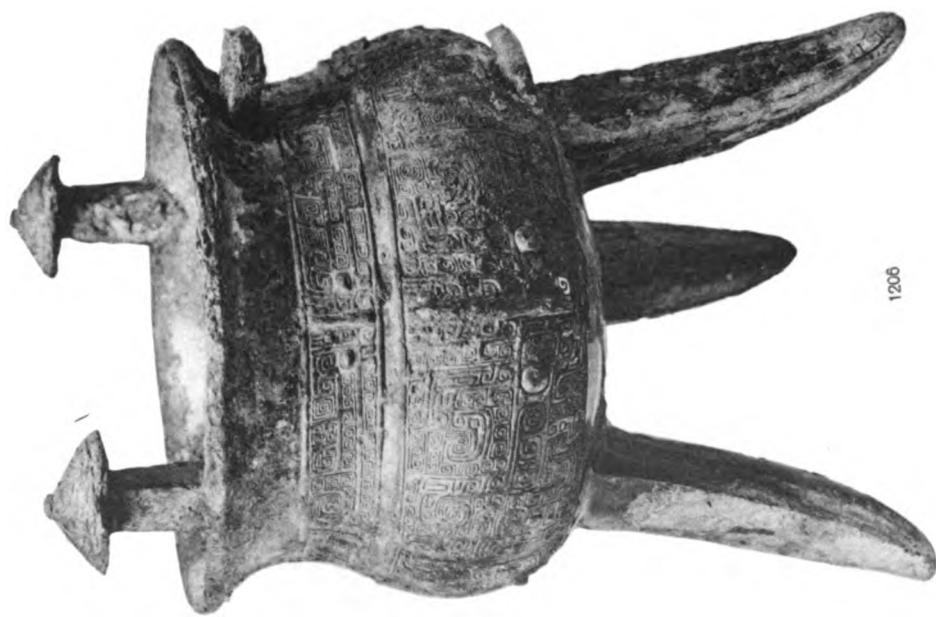


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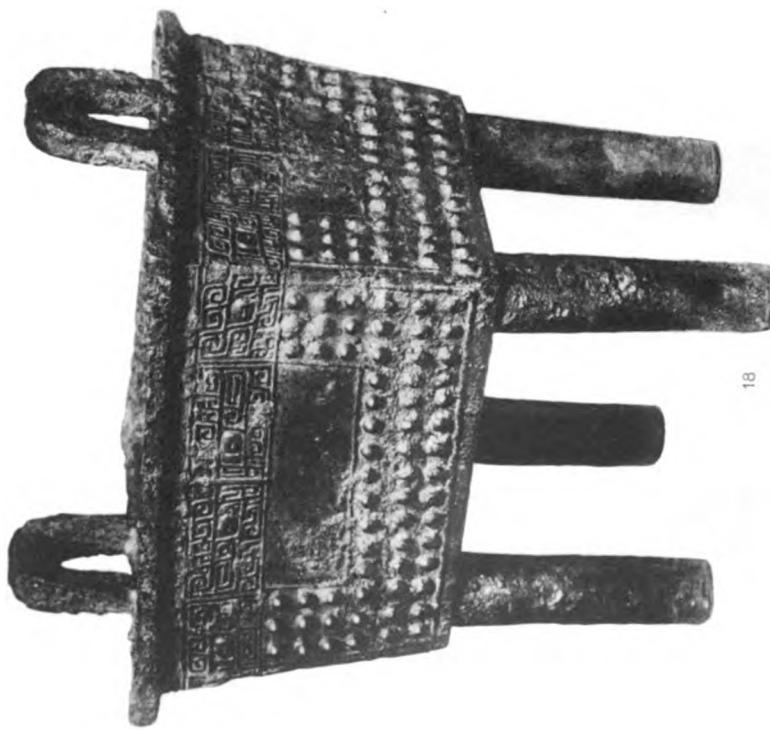


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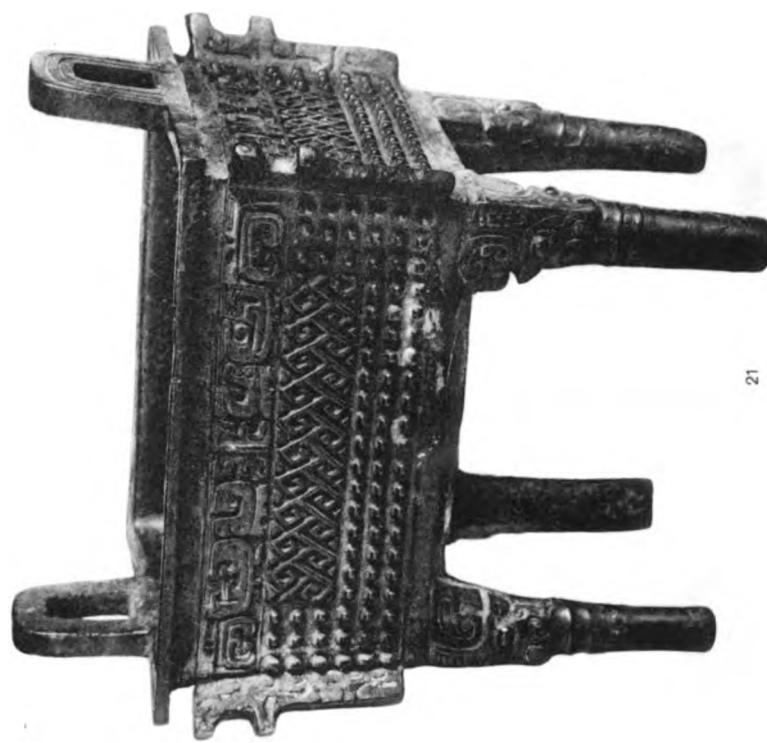


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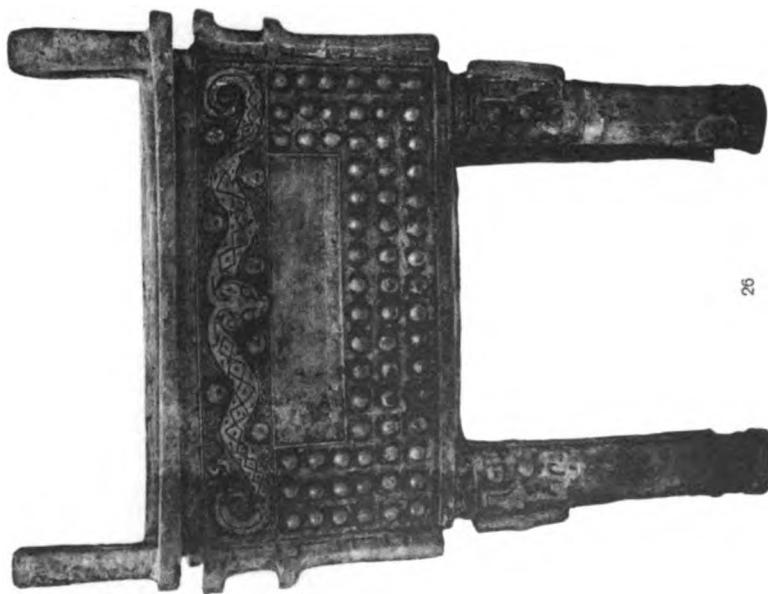


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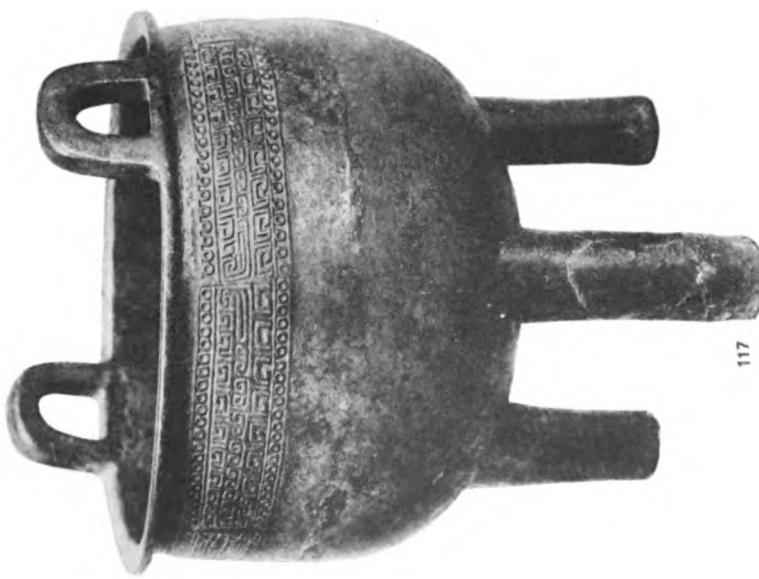










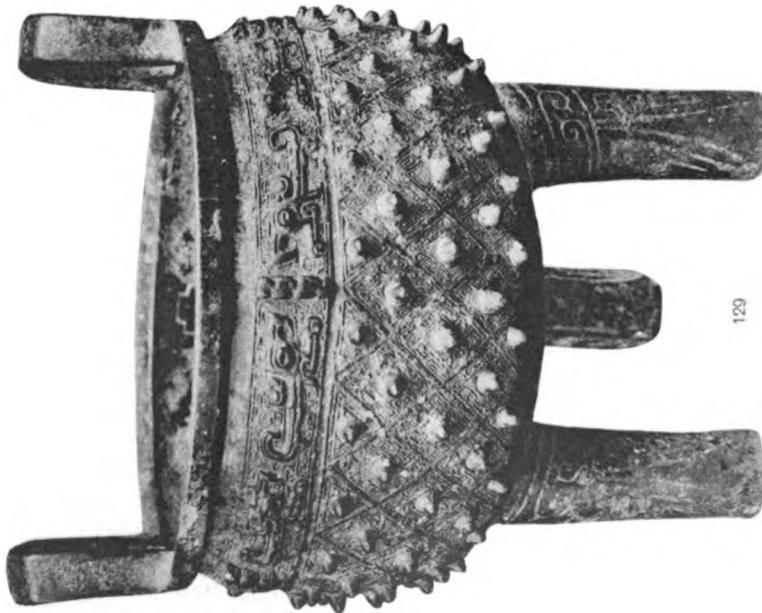


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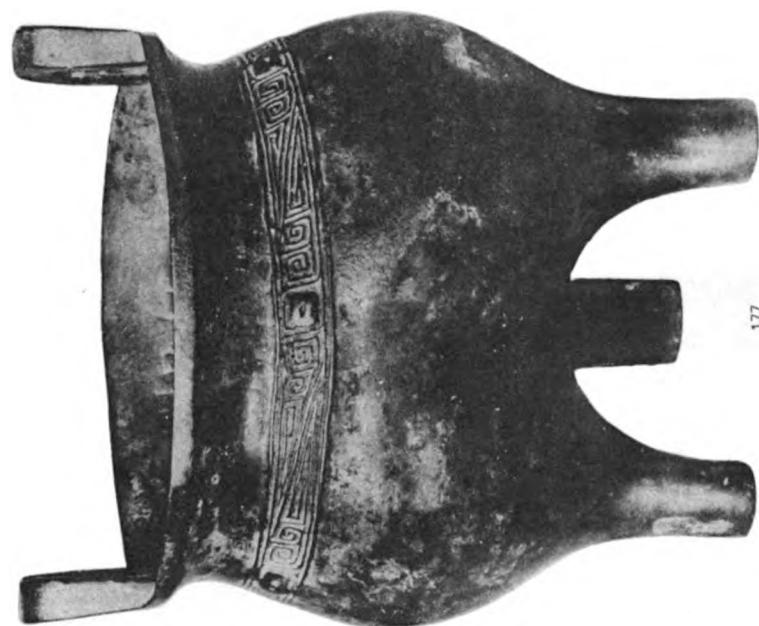


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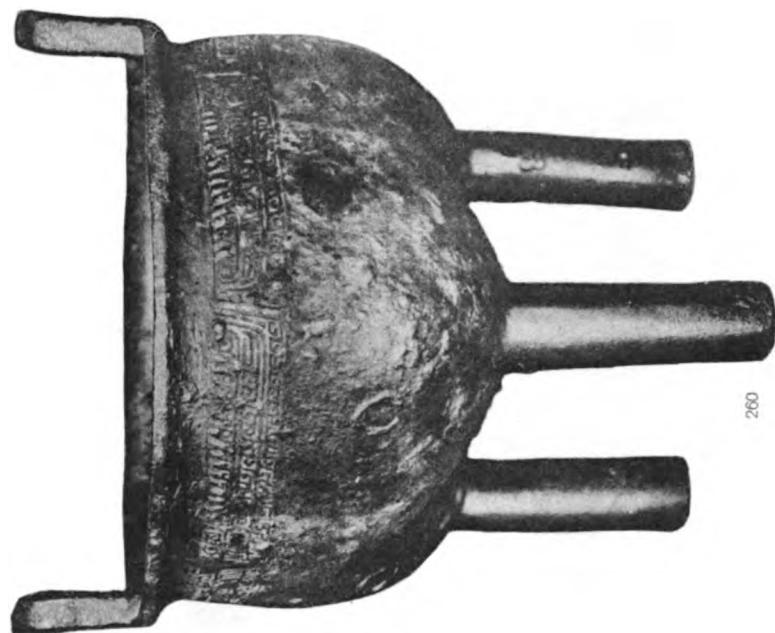


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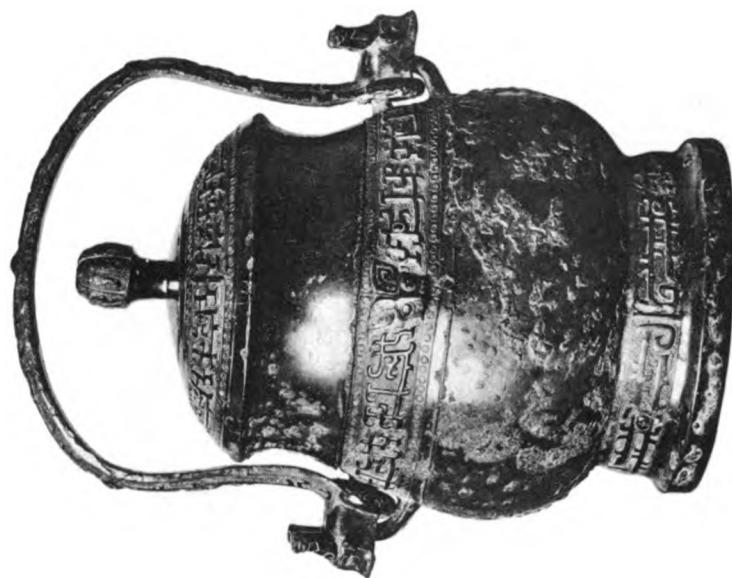


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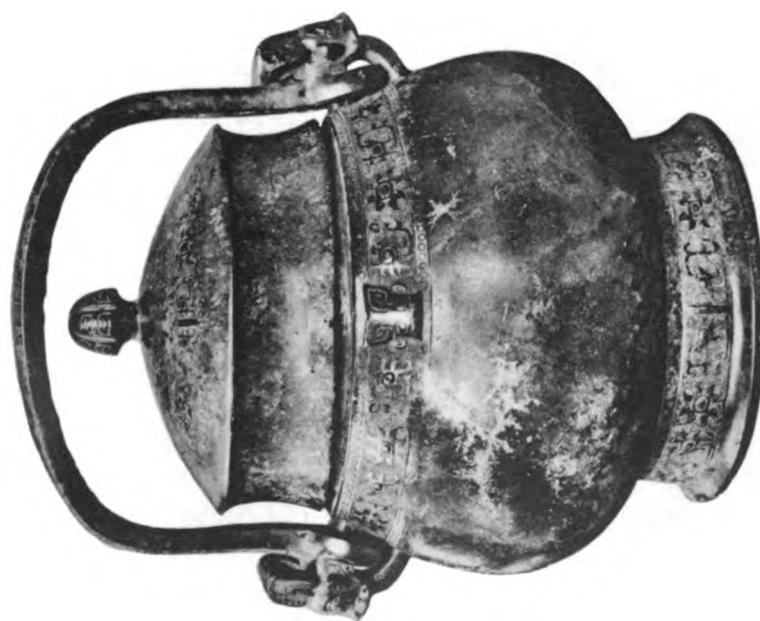


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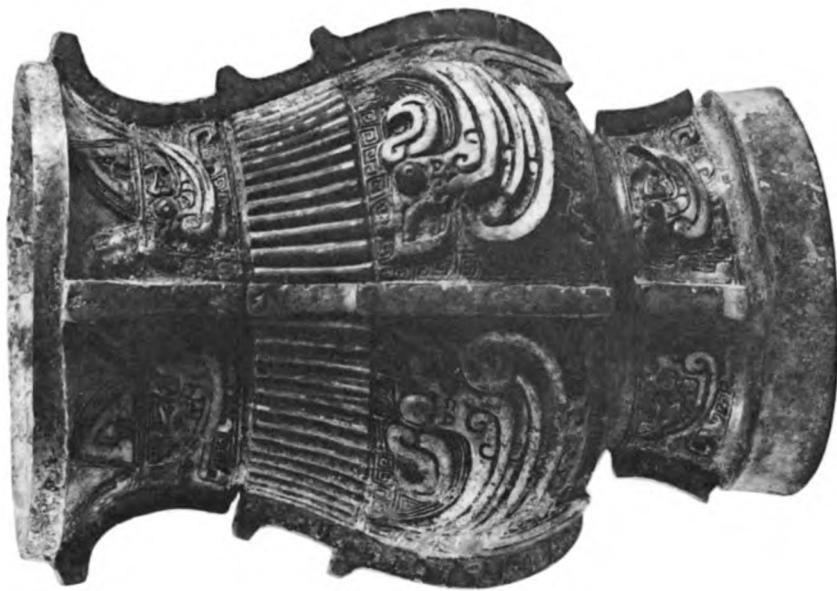


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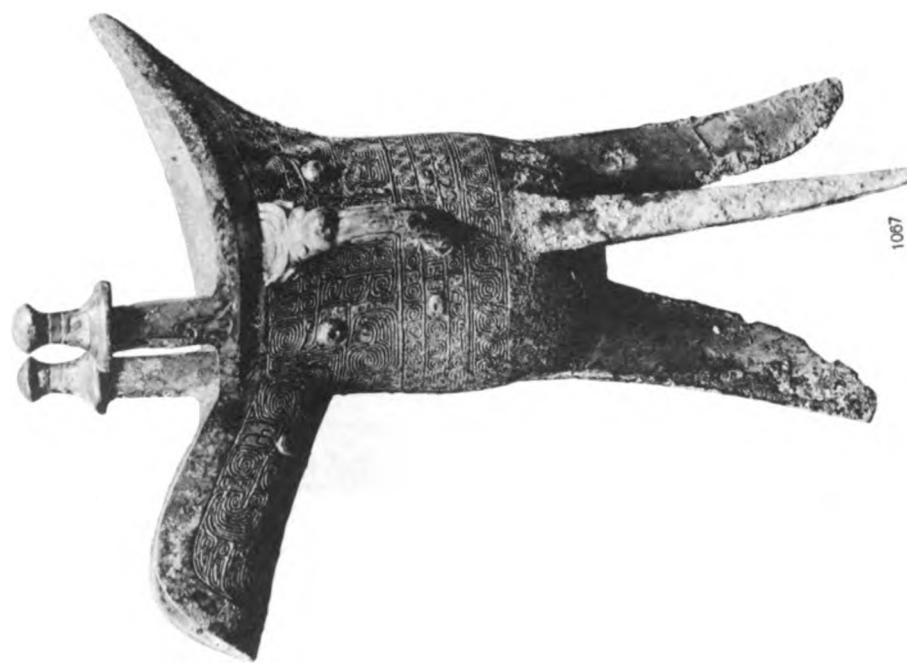
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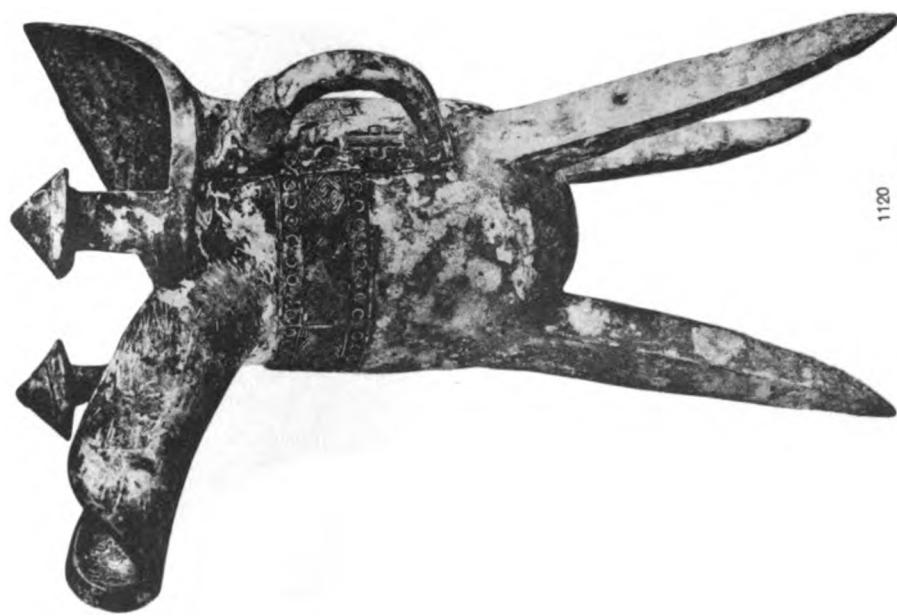


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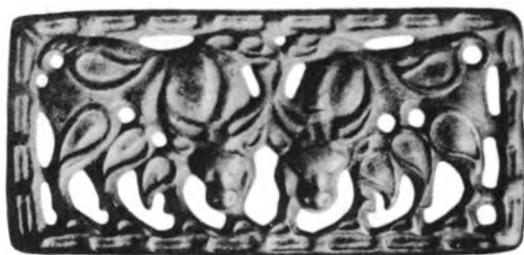


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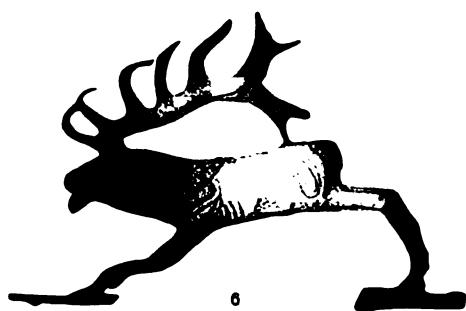
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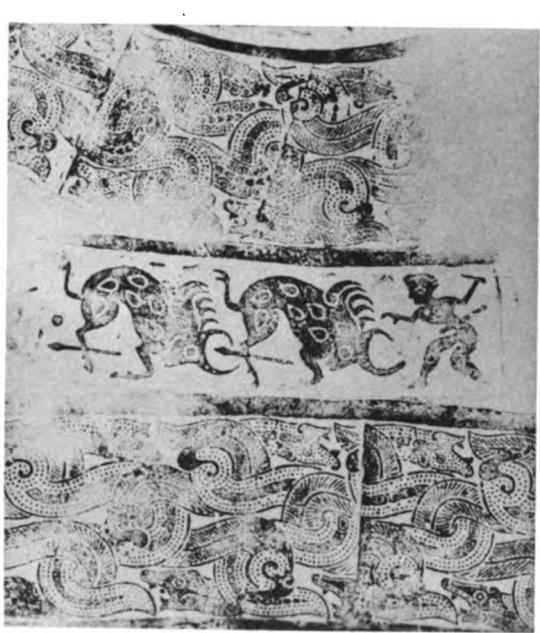


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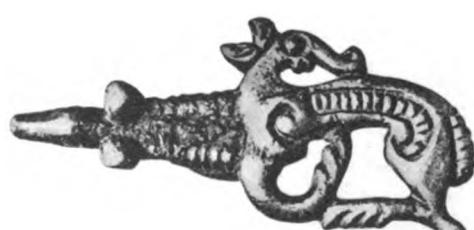
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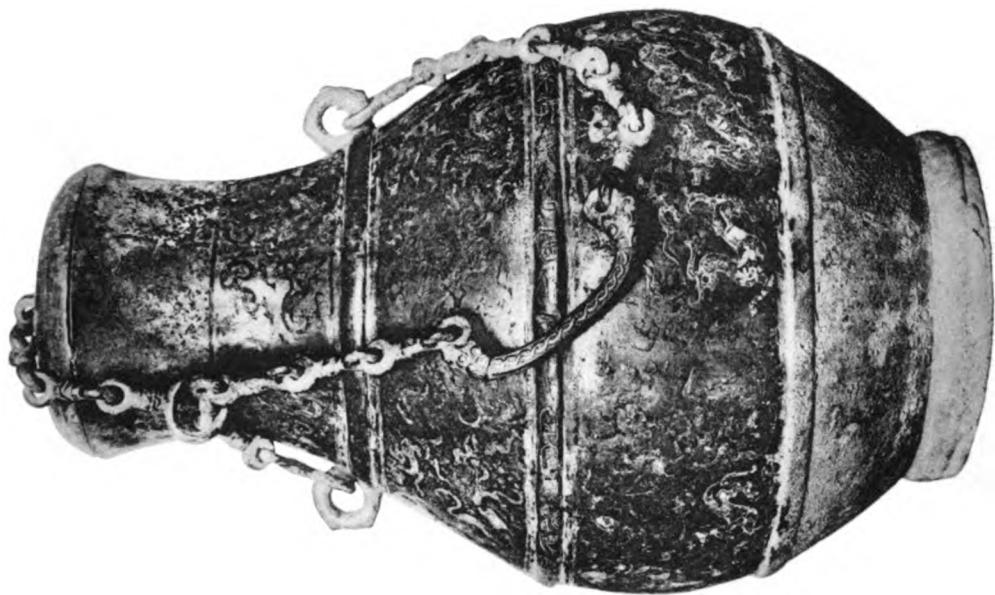


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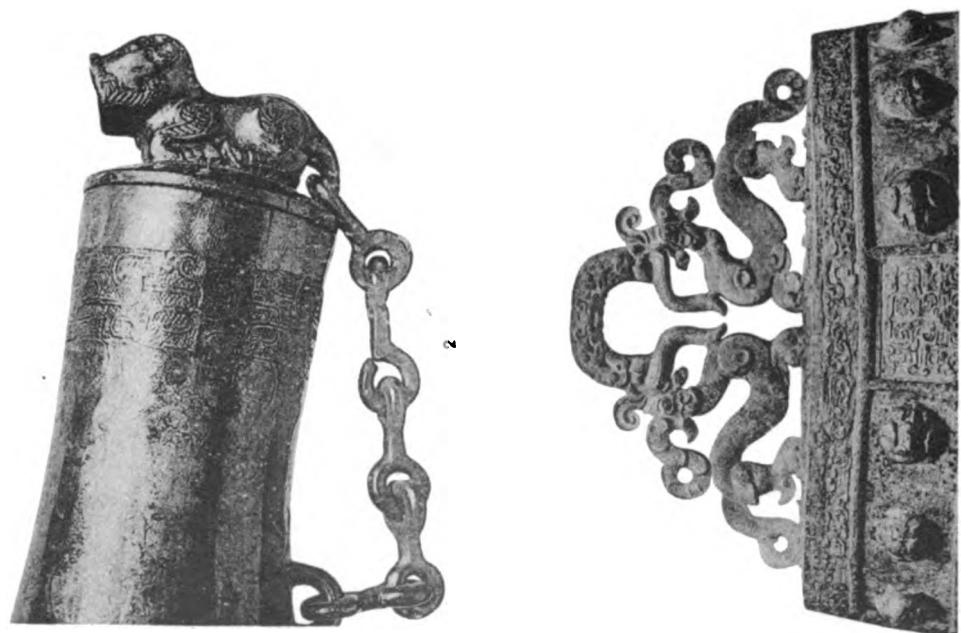


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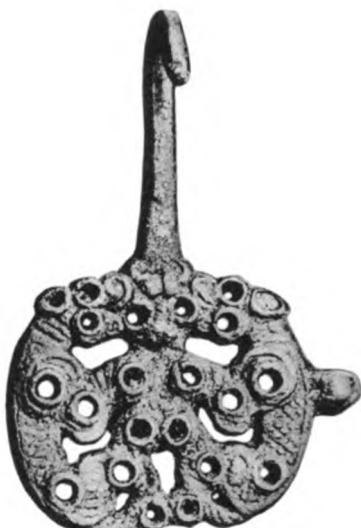


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# SILK FROM THE YIN DYNASTY

BY

*VIVI SYLWAN.*

It is a well-known phenomenon that textiles wrapped round bronze objects and buried with them may sometimes amalgamate with the incrustations forming on the surface of the bronze and are thus preserved, sometimes with a surprising degree of completeness. For our studies in the history of early Chinese textiles such materials are invaluable. Miss Vivi Sylwan, expert on textile history generally, previously submitted a bronze urn (*Chi*) belonging to the Malmö Museum to a very painstaking and detailed examination, and published the results in the *Malmö Museum årsberättelse*, 1935. She has now carried out a similar investigation of a bronze axe in the Museum of Far Eastern Antiquities, and the outcome of this scrutiny is the present article.

The very astonishing and important conclusion at which Miss Sylwan has arrived: that certain types of textiles (in twill technique) which were formerly considered to have been missing in China in the epochs prior to our era and even in Han time, actually did exist in China as early as in the Yin dynasty, depends for its correctness on two points: the age of the bronze specimen in question, and the time when the textiles were buried with the bronze.

Our bronze axe comes from An-yang and has a salient Yin style. There can be no doubt whatever as to its pre-Chou date. But it might be argued that the axe may have remained above earth for more than a thousand years and have been buried with its silk wrappings only in post-Han time. Unlikely though this is, it might seem to be not absolutely out of the question.

Fortunately the parallel case furnished by the Malmö *Chi* clinches the matter. The *Chi*, which has been wrapped in textiles of the same technique as the axe, is equally from An-yang and has a Yin decor. Its pre-Chou date is just as certain as that of the axe.

Now, it might be possible that one bronze object had been kept unburied for more than a thousand years, from late Yin to post-Han time, and then buried with twill wrappings. But that two objects, the *Chi* and the axe, both of indubitable Yin date, should have remained above earth until post-Han times, and should then have both been wrapped in the same kind of textile, is a possibility so remote that it can be ruled out entirely. The two objects, of one and the same provenience (An-yang), one and the same style (Yin style), and wrapped in one and the same kind of textile (in twill technique), support each other most effectively: they show that the twill textiles must already have been laid on the bronzes in the archaic period to which the bronzes belong.

It is highly desirable that the researches into textile remains on archaic Chinese bronzes so successfully initiated by Miss Sylwan should be taken up also in other museums and private collections where specimens with incrusted textiles exist. *B. Karlgren.*

Of the preserved fragments of silk belonging to the patina of the M. F. E. A. axe<sup>1</sup> from the Yin Dynasty only two pieces can be satisfactorily determined and analysed. Silk remains are really only to be found on that side of the axe reproduced

<sup>1</sup> The axe has been published by Karlbeck in *Notes on the Archaeology of China* BMFEA 2, Pl. V: 1, and in *The Exhibition of Early Chinese Bronzes*, BMFEA 6, Stockholm, p. 102 and Pl. VIII: 1.

in Plate I. On the reverse are only some fragments at the very edge and sides of the blade where, on the reproduced side, the fabric reaches the outer edges of the axe. It cannot, therefore, definitely be known whether the silk was wound round the axe. On the other hand, the many fragments on the reproduction prove that that side at least had been covered with silk. Fig. 1. is intended to give some idea of the position of the pieces of silk on the surface of the axe as well as to call attention to one or two other items of importance. In the middle of the tang of the axe is a finely scratched bronze surface, shown in Fig. 1: X. Immediately below, in Y field, may be seen remains of wood on which, here and there, are traces of fabric. This constitutes what is left of the wooden handle. Furthest down towards the middle of the edge of the blade, Fig. 1: Z, are groups of vegetable fibre (bast?) lying in different directions, which are abruptly cut off at a place at the top. Single fibres may be seen in Pl. II: A.

To the left of the fibres, and above these, on the right, is a rather fine piece of silk in tabby weave here indicated by A (Pl. I, Fig. 1: A, Pl. II: A). It is torn and lies, here and there, in folds. There are no seams to be seen. Some small remains of the tabby weave, in the silk fragments C, in Fig. 1, indicated by A\*, probably originate from A silk. The large piece A lies directly on the bronze, as may be gathered from the fact that a straw, visible in the middle of Pl. III, lies over A and beneath the piece of silk indicated by B, Fig. 1. Remnants of the A silk are probably on the tang of the axe, Fig. 1: A?

The largest field is occupied by the fragments of silk marked B and C, Fig. 1. Though technically different they belong to the same silk about which more will be said below. This silk has been stretched across and perhaps even under the axe. It is to be found on the right hand point of the blade (Pl. I, II B; Fig. 1, B and C), elsewhere in Fig. 1, with surfaces indicated by B and C, and recurs probably at places marked B? and C?. D reproduces fragments on the upper part of the axe blade which are coarser than A and appear to be unlike B—C. They are drawn askew and resemble a net which may be a tabby weave. E is a tabby weave as coarse as B but of another texture. Small bits of silk which are impossible to classify are to be found in several places. They are indicated by a note of interrogation. The question as to whether the silk has lain over or under the axe in the ground might possibly be solved by a comparison with silk-covered bronzes whose position was investigated at the excavation. But the problem is of no direct importance to this article.

That the two analysed pieces of fabric A and B—C really are silk, woven from the silk of the cultivated Chinese silkworm, may be seen from the fine, practically untwisted strands in the fabric of A's taut threads (Pl. II: A) and from the distended threads in the one direction of the fabric B—C (Pl. II: B and Pl. IV). By comparison with these quite definite proofs it has been possible to classify the remaining, sufficiently preserved fragments as silk. This matter accomplished, a technical description of the pieces A and B—C would not seem out of place here.

The *A* fragment, Fig. 1: *A*, Pl. II: *A*, is a plain, loose, medium fine, tabby weave. The number of threads to one cm. differ somewhat. In the various places there are 37, 40 and 50 threads in one direction and 30, 30 and 35 in the other. The variation is probably and primarily due to the silk's having been torn and drawn

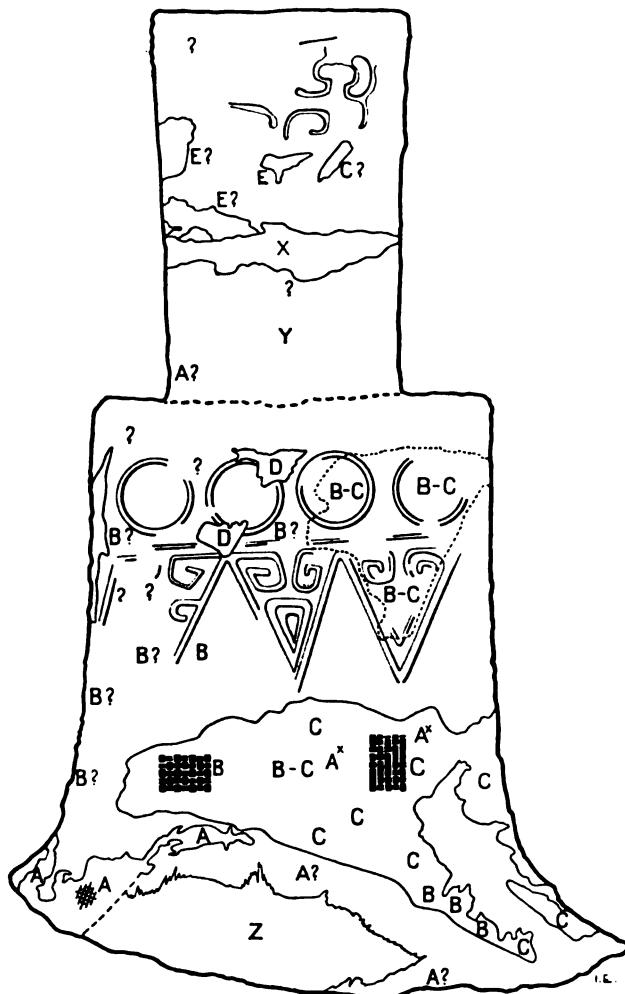


Fig. 1. Survey diagram of the axe shown in Pl. I.

here and there. There is no selvedge. Judging from the results of the many investigations made by the authoress on tabby weave silk from the Han Period,<sup>2</sup> the

<sup>2</sup> These silks belong to finds made by Mr. Folke Bergman in 1930 and 1931 during excavations in watch-towers along the Etsin gol river in the Gobi desert, as a member of the Sven Hedin Expedition (The Sino-Swedish Expedition).

closer thread system should be the warp. Almost all these silks either have a similar number of threads in warp and weft or the warp is closer. As the threads in *A* are neither spun nor twisted, taut and with no tendency to distend (cf silk *C*, Pl. IV) — this is the reason why they do not fill up the spaces for the threads — the viscous substance must still have been in the silk when it was put into the ground and, consequently, the substance was in the silk when the fabric was woven.

*The B—C silk.* Those parts indicated by *B*, Fig. 1: *B*, Pl. II *B* and *III*, are tabby weave, those indicated by *C*, Fig. 1: *C*, Pl. *III* and *IV*, are twill with a mixture of tabby weave. The twill scheme (See Fig. 2): under 1, over 1, under 1, over 3



Fig. 2. Diagram of the silk B-C in Pl. III and IV.

threads, corresponds to tabby weave. It is seen that both these different weave types belong to the same silk, as *B*'s tabby weave passes over to *C*'s twill on the silk in the middle of Pl. *III*. The *B—C* silk is thus a tabby weave patterned in twill, which latter is six-heddled in ground binding. It is impossible to identify minutely the pattern as it is too indistinct. The position of a number of threads can be ascertained, however, see Pl. *III* and *IV*. They permit the assumption that the pattern is formed of concentric twill lozenges with twill borders running in a pointed design, probably a geometrical pattern. Undoubtedly many heddles have been used. Fig. 2 gives an idea of the connection between pattern and technique. The two thread-systems of the *B—C* silk have different threads. The one has *two* closely converging, relatively fine, more and less loose Z-twisted threads<sup>8</sup> together about 0.04 cm. broad, each thread being about 0.02 cm. thick. The other has *one* thread, untwisted, broad and distended in the twill parts. In the tabby weave this thread lies compressed and has then a breadth of 0.055—0.065 cm. It lies free in the

<sup>8</sup> S and Z are used to indicate the direction of the twist of the yarn. The differently sloping stems of the two characters indicate the direction to left or right.

twill and widens to 0.075—0.080 cm. The *untwisted* threads of the single-thread system almost entirely occupy the spaces for the threads, but those of the two-thread system's *twisted* threads do not. Observe the difference in effect. The softness which the *B—C* silk has obviously had results from the silk having been washed, as a result of which the viscous substance had disappeared.

The fragments of silk which are sufficiently preserved to allow of study are indeed few but they afford an insight into the Chinese silk production from the time which the axe represents. Silk of various kinds, on a small urn (Chi) in the Malmö Museum,<sup>4</sup> equally of the Yin epoch and coming from An-Yang, has contributed to the history of the Chinese silk industry, and this testimony completes and augments the testimony of the axe. Mention here of the silk from both the bronzes may therefore be considered justified.

The taut untwisted silk of *A*, the distended untwisted threads in the single-thread system of the *B—C* silk and the similar silk in some fragments on the Malmö urn all show that the Chinese from the Yin Dynasty were highly skilled in the art of reeling off the 800—1000 m. of long silk thread from the cocoon after its immersion in hot water or steam. The method is laborious. It demands patience and care but, as regards its origin, the idea is so simple that the invention might presumably have been made by a people still in a primitive stage of civilization, undoubtedly long before the An-Yang epoch. From the first reeled thread to the silk of *A* and *B—C* is obviously a long way. With regard to Chinese silk material it must be called to mind that the single reeled thread is not twisted. A certain amount of twisting occurs when several threads are combined but this should not be confused with the twisting which arises when such short fibrous material as wool, linen and even wild silk is spun. Especially the last-mentioned should be kept in mind when we emphasize that up to the 6th—8th centuries A. D. the Chinese were alone in the manufacture of reeled silk. The Chinese have also spun silk of the poorest unreeled qualities. The *Z*-twisted thread in the *B—C* silk is probably spun out of such silk.

Silk-thread containing the viscous substance, as exemplified by the *A* silk, is used today in the manufacture of silk in its natural colour. It simplifies the work considerably. The washing and colouring takes place afterwards. The material from the watch-tower at Etsin gol shows, however, that in Han time the Chinese had both soft and stiff coloured silk. As no traces of colour are apparent in the silk of the bronzes, the question of its dyeing remains unsolved and must be left open.

The same type of washed silk as in the *B—C* fragments' untwisted thread is to be found in a silk fragment with a twill pattern, Fig. 3, on the urn. A still softer silk thread has been used in a fragment of embroidery, Fig. 4, on the urn. The surface is entirely covered with loose fine silk threads lying broad and flat. This

<sup>4</sup> Urn, Malmö Museum, Inv. No. 27.215. Publ. Vivi Sylwan, *Siden i Kina under Yin-dynastien*, Malmö Museums Årsberättelse 1935, p. 19—21, fig. 1—10.

silk is apparently of the same kind as that used in China for embroidery etc., in shaded colours, both in ancient and modern times. The outlines of the pattern are edged with Z-twisted silk and similar silk is used for the seams of the silks of the urn. Undoubtedly the treatment of silk material as early as the Yin Dynasty was on a high standard in China.

The urn's tabby weaves, a fine rep with 72 warp and 35 weft threads to 1 cm. and one somewhat coarser with 40 and 17 threads respectively, and the A silk of



Fig. 3.

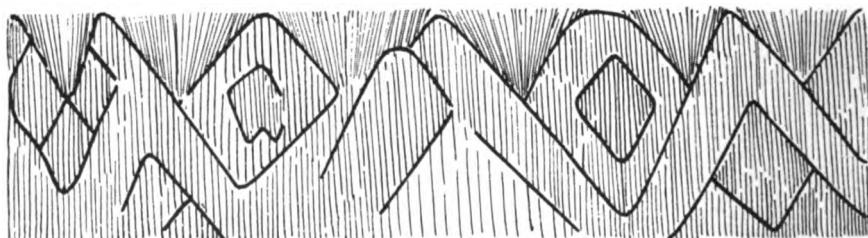


Fig. 4.

Schematic drawings: Fig. 3 of silk twill; Fig. 4 of silk embroidery on the Malmö bronze urn.

the axe, compare with the similar manufacture of the Han Dynasties and that of later times. The twill on the urn already mentioned is closely akin to that of the B—C silk but the urn twill shows no combination with tabby.

The occurrence of twill on the Yin bronzes is well worthy of close attention. Sir Aurel Stein found no silk twill in Lou-lan, and therefore concludes that the twill technique was unknown in China during the Han Dynasty. But, as he met with wool twill in Lou-lan, and in other neighbouring places, and considering that the weave was doubtless common in the Tarim basin, he is of the opinion that the

twill was introduced into China from the West.<sup>5</sup> The absence of a certain kind of technique in such a remote colony as Lou-lan can scarcely be accepted as evidence of the non-existence of the type in the Chinese mother-country. It would be going too far to enter further into the subject here. It must suffice to accept the evidence furnished by the axe and the urn that the technique peculiar to twill, namely, that each thread in the weave passes several threads before the binding takes place, and that the binding points move diagonally in a step-like manner, was known to the Chinese before the contact with the West during the Han Dynasty. A small fragment of red silk woven in tabby and twill and probably richly patterned, from a watch-tower at Etsin gol, shows that the weaver of the Han Period used this identical technique. It is interesting to note that the stitchery of the urn embroidery may best be characterised as a free transference of the urn's twill. Judging from the damask of the Astana find, it should be correct to assume that the twill used in the Tang Dynasty flourished extensively in China.

The twill fabrics and the embroidery are the only patterned textiles contained on the two bronzes of this investigation. They have the same pattern built on a diagonal system with lozenges and lineal borderings. Figs. 2, 3 and 4 give in schematic design some idea of the design. These patterns are associated in their way with the traditions of China's primitive ceramics, and there are also analogies in the art of the Yin Dynasty.<sup>6</sup>

The manner in which they occur in the textiles of the axe and the urn and their technical formation evince a capacity which can scarcely be called primitive. The C silk and the *urn's* twill would seem to suggest that several heddles and exceedingly complicated looms have been employed. The tendency here is obvious, to make patterns in the technical damask style, which is one of the most important branches of the Chinese silk industry.

The occurrence of several different silks on the small surface of the axe is due to the Chinese custom of cutting up silks of various kinds, colours and patterns into small pieces, partly to be used separately as votive offerings and partly for decorative purposes. In the latter case they are sewn together. The axe evinces no sign of seams. A line which crosses the silk on the blade and which appears in Plates I, III and IV is caused by something or other which has lain there and pressed down the threads. It is therefore impossible to decide whether the different silks on the axe have been sewn together or not. The urn, on the other hand, affords a definite example of silk mosaic. Three of the pieces of silk are obviously cut in the direction of the threads and sewn together end to end. Among Stein's finds are several such mosaics intended for standards, altar-cloths and such-like.<sup>7</sup> In Bergman's unpublished material there are some exceedingly beautiful compositions made of stripes of plain silk in different colours joined together. Textile

<sup>5</sup> Aurel Stein, *Innermost Asia*, Oxford at the Clarendon Press, 1928, 1, p. 234.

<sup>6</sup> See The Exhibition of Early Chinese Bronzes BMFEA 6, p. 97—98, Pl. 1, 4 and 9.

<sup>7</sup> Aurel Stein, *Serindia*, Oxford at the Clarendon Press, 1921, p. 896. Pl. CVI—CXI.

mosaic is very common among the nomadic tribes of Northern Asia and north-east Europe of earlier as well as of later times. It goes quite naturally hand in hand with the leather and wool manufacture. It seems foreign to the highly developed silk weaving art of China. Are there ancient traditions behind the above-mentioned Chinese custom or cult, or have the Chinese taken it from their nomadic neighbours and adapted it to their own specific material, silk?

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# UN BRONZE DU STYLE HOUAI, DÉCOUVERT À ROME

PAR

*BIRGIT VESSBERG*

Dans la collection de M. Anders Hellström, se trouve un vase de bronze du type Hou, récemment acquis, dont nous ferons la brève description suivante.

Le vase a 30,6 cm. de haut. Il est d'une patine verdâtre foncée qui par-ci, par-là se change en brun. Un morceau du bord supérieur a disparu, mais le reste du vase est intact.

En analysant le vase, nous allons citer pour tous les détails des parallèles de style Houai sûrs, afin de prouver que ce vase est un vrai vase de Houai archaïque, et non pas une copie de l'époque des Song ou des Ming, quand des innovations ou des erreurs et corruptions auraient été inévitables.

Le décor de l'embouchure consiste en une couronne de basses dépressions triangulaires qui ont évidemment été incrustées de fines feuilles de métal, desquelles il reste encore de petits fragments. Ce genre de décor autour de l'embouchure se rencontre souvent sur les vases du type Houai. Bishop White: Tombs of Old Loyang, Pl. CVII, par ex., a publié deux vases Hou ayant des dépressions triangulaires, avec exactement le même arrangement qu'a notre vase et incrustés de feuilles de cuivre.<sup>1</sup>

Le décor de notre Hou est divisé en trois registres, séparés de bandes sans décor. Au milieu de ces bandes, il y a encore une bande en relief.<sup>2</sup> Celle-ci est ornée de triangles et de spirales<sup>3</sup> qui sont cependant très usées et par conséquent ne se voient qu'indistinctement.

La décoration de la partie supérieure consiste en groupes de dragons en forme d'une S, enlacés deux à deux, de sorte qu'ils forment une figure géométrique qui peut être encadrée par un rectangle tangent.<sup>4</sup>

Les dragons sont dessinés par deux lignes parallèles, et leurs corps, entre ces parallèles, sont sans décor. Cela se trouve sur bien des bronzes Houai d'une authenticité sûre, et notre pl. III: 1 (= Umehara: Etude des bronzes, Pl. LXXVII: 1)

<sup>1</sup> Cf. aussi Umehara: Etude des bronzes des royaumes combattants, Pl. LXXVII: 1; Umehara: Shina Kodō Seikwa, Part. I, Vol. III, Pl. 184, 187.

<sup>2</sup> Cf. Umehara: Etude des bronzes, Pl. LXXVII, 1.

<sup>3</sup> Umehara, ibid. Pl. LXXVII: 2.

<sup>4</sup> Pour cet arrangement, cf. le bronze Houai chez Umehara: Etude des bronzes, Pl. I (un trépied de la fouille de Li-yu), Pl. VII, Pl. IX, Pl. X.

en donne un exemple, ainsi que fig. 2 de la même planche. Nous trouvons également des parallèles sur un grand nombre de miroirs de cette époque.<sup>5</sup>

Chaque dragon forme une S angulaire, placée verticalement dans le décor. L'un des dragons a la tête tournée en haut, l'autre la tourne en bas. Le premier a un bec<sup>6</sup> courbé et assez long, ainsi que le dragon inférieur dans la pièce de jade de notre pl. III: 3; de son bec il saisit l'autre dragon à l'endroit même où le corps de celui-ci forme la 4:ème courbure de l'S. Il a une oreille dressée à la 1:ère courbure de l'S et une petite aile à la 2:ème,<sup>7</sup> comme c'est le cas, par ex., sur notre pl. III: 2. La 3:ème courbure de son corps enlace celle même de l'autre dragon, de sorte que les deux animaux s'entrelacent au milieu des corps.<sup>8</sup>

La queue est fendue en deux, faisant un crochet assez long qui est tourné en haut, et un autre plus court qui est tourné en bas;<sup>9</sup> la pièce de jade de notre planche III: 3 a un arrangement analogue. Le deuxième dragon est l'inversion du premier, mais avec cette différence importante qu'il a le nez retroussé<sup>10</sup> et que sa mâchoire inférieure est munie en dessous d'une petite touffe,<sup>11</sup> deux traits typiques au style Houai, desquels notre pl. III: 3 donne un bon exemple.

Les groupes de dragons enlacés sont placés dos à dos, la nuque du dragon à droite touchant à la nuque du dragon à gauche du groupe prochain.

Une abréviation a eu lieu où l'espace n'a pas permis une répétition complète du système décoratif (voir centre du 2:ème registre, partie gauche du 3:ème registre).

Entre ces figures nues, il y a un décor de remplissage composé de triangles combinés avec des spirales, ainsi que de spirales simples, rondes ou quadrangulaires. Le décor de remplissage est fait avec une précision et une régularité remarquable qui démontre le fait que le vase est une urne Houai authentique.<sup>12</sup> Cette sorte d'ornementation avec des triangles et des spirales formant remplissage entre les figures nues, est très caractéristique du style Houai. Notre planche III: 1 (estampage d'une partie du décor d'un Hou, publié par Umebara: Etude des Bronzes, Pl. LXXVII) et III: 2 (une cuillère de bronze, publiée *ibid.* Pl. XXVI, 3) montre deux parallèles au décor de remplissage de notre Hou. La cuillère de

<sup>5</sup> Umebara: L'Etude sur le miroir antérieur à la dynastie des »Han», Pl. XXVI: 4; Umebara: Etude des bronzes, Pl. XX: 2 (un bronze de la fouille de Li-yu); White, op. cit. Pl. CVI: 245 (un fragment d'un vase rond avec exactement le même décor que notre pl. III: 1. Probablement ces deux vases ont formé une paire).

<sup>6</sup> Cf. BMFEA, 7, Andersson, pl. XIII: 1.

<sup>7</sup> Cf. Umebara, Etude des bronzes, Pl. VII.

<sup>8</sup> Cf. Umebara: Etude des bronzes, Pl. VII, IX, X.

<sup>9</sup> Cf. White, op. cit. 313 a et b; Umebara: Etude des bronzes, Pl. X.

<sup>10</sup> Cf. Kümmel: Chinesische Kunst, Pl. XXI; Koop: Early Chinese Bronzes, Pl. 35 B, 43 B; White: op. cit. Pl. CXXVI: 312, 313 b.

<sup>11</sup> Cf. Wu Ying tien i k'i t'u lu 29; BMFEA, 7, Andersson, pl. XVIII: 1; The Chinese Exhibition 1935—36, Pl. 47, 350.

<sup>12</sup> Cf. Umebara: Etude des bronzes, Pl. XX: 2; XXI (cochons de la fouille de Li-yu, couverts de la même espèce de décor).

bronze, qui appartient à la collection Wannieck, Paris, a, sur le cuilleron plat, un décor dont la technique est complètement analogue à celle qui se trouve sur les trois registres de notre Hou. Le cuilleron est décoré de deux dragons aux corps nus. Sur la tête, ils ont une petite oreille dressée, un nez retroussé et une petite touffe au-dessous de la mâchoire inférieure. Ces têtes correspondent donc bien à celle du dragon tourné vers le bas de nos deux registres supérieurs. Les dragons de la cuillère ont aussi une petite aile et la queue fendue, de même que nos dragons. Le décor de remplissage de la cuillère consiste également en triangles combinés avec des spirales, faits avec la même grande précision et régularité que sur notre Hou.

Un principe analogue, celui du décor de remplissage composé uniquement de spirales (le »lei wen»), est fréquemment rencontré sur les bronzes Yin. Il disparaît tout à fait à l'époque de Tcheou moyen, pour reparaître de nouveau dans le style Houai, mais alors la spirale est souvent combinée avec le triangle.

La décoration du 2:ème registre est exactement analogue à celle du premier.

Le 3:ème registre, au contraire, est l'inversion des deux autres. Dans le 1:er et le 2:ème registre, les figures sont placées de la même manière, le dragon au bec long ayant la tête en haut et le dragon au nez retroussé l'ayant en bas. Dans le 3:ème registre, c'est le contraire. Ce décor inversé est un phénomène intéressant. Il n'est certes pas une innovation du style Houai, car on le rencontre parfois même dans le style Yin. Il devient cependant plus fréquent dans le style Houai, particulièrement sur des vases à couvercle: renversez le couvercle d'un vase Ting, Kuei, Fu ou Tou avec décor inversé et placez-le au côté du vase, et vous aurez un décor uniforme.<sup>13</sup> Plus rare est une telle inversion de bandes décoratives sur des vases d'autres types. Nous l'avons pourtant trouvée sur des vases du type Hou qui, à cause de leur forme plus ou moins sphérique, se prêtent à un tel arrangement. Le dessous devient alors l'image inverse de la partie supérieure<sup>14</sup> (notre pl. I).

En effet, le décor de la cuillère pl. III: 2, est aussi inversé. Si on trace une ligne médiane entre les dragons sur le cuilleron, le décor d'un côté de cette ligne est l'image inverse de celui de l'autre.

Sur notre Hou, la partie supérieure du pied, oblique, est décorée, tandis que la partie inférieure, verticale, est nue. Le décor consiste en une couronne de dragons doubles en forme d'S qui s'accrochent l'un à l'autre tout autour du pied. Chaque dragon a deux têtes, placées aux deux extrémités. Ces têtes sont ornées d'une oreille et d'un nez retroussé et ressemblent beaucoup à celles des dragons tournés en bas des deux registres supérieurs. Chaque dragon forme une S couchée, dont la première courbure commence immédiatement derrière la tête, d'où il résulte que l'une des têtes de dragon se tourne en haut, l'autre en bas. Les corps des dragons sont dessinés par trois lignes parallèles. Des dragons semblables dont le corps est

<sup>13</sup> Cf. Umehara: *Shina Kōdō Seikwa*, Part I, Vol. III, Pl. 166.

<sup>14</sup> Pour des exemples, voir Umehara: *Etude des bronzes*, Pl. LXXII; Yetts: *Eumorfopoulos Collection*, I, Pl. 24.

formé de deux ou trois bandes étroites et parallèles, se trouvent sur des bronzes de Houai,<sup>15</sup> ainsi que sur des jades. On les voit souvent aussi sur des cloches.<sup>16</sup>

Dans le premier registre, de chaque côté du vase, se trouvent deux anses annulaires. Ces anneaux sont retenus par des masques t'ao-t'ie, fixés à la partie supérieure de la bande du décor, de sorte que les cornes du t'ao-t'ie et une partie de son front pénètrent dans la bande nue au-dessus. Le t'ao-t'ie a deux petites cornes qui sont tournées l'une vers l'autre au-dessus du front. Le milieu du front est relevé en pointe, une ligne médiane verticale se traçant en relief.<sup>17</sup> Au milieu du front, il y a deux petites volutes, se déroulant vers des directions opposées. Les tempes et les oreilles sont marquées par des volutes.

Les yeux, ronds et grands, sont séparés des autres ornementations du masque par un mince bord en relief qui les entoure. L'espace compris entre les yeux et les volutes est rempli de triangles et de spirales. A la place du nez, touchant aux yeux, se trouve un oeillet assez large qui fixe l'anneau. Les anneaux sont également décorés de triangles et de spirales, ornementation très fréquente sur les anses en forme d'anneau des vases Houai.<sup>18</sup>

Ce vase de bronze dont le décor est vraiment si beau et si bien exécuté qu'à lui seul il serait digne d'être présenté au public, est en outre du plus grand intérêt par suite de son lieu de provenance. D'après des indications tout à fait dignes de confiance, il aurait été déterré, au commencement de ce siècle, dans le jardin d'une maison à Rome, plus exactement située dans un quartier de l'Esquilin, entre la Via Cavour et la Via Giovanni Lanza. Qu'en terre d'Occident, une telle découverte de bronzes chinois ne soit pas tout à fait impossible, est prouvé par la découverte à Canterbury, en Angleterre, d'une urne Hou, également ornée d'un décor Houai typique, quoique différent de celui de notre urne. Elle a été présentée par M. Leigh Ashton dans *»Chinese Art«* (1935) où il écrit comme suit. *»This bronze is decorated with a close pattern of hui-motives of a type which is more generally associated with the period of the Warring States (481—206 B. C.); but it was dug up in the Dane John at Canterbury, and while it is sufficiently difficult to account for its presence in England even in the first or second century A. D. as the property of some rich and cultured Roman, it is quite impossible to conceive it being brought here before that. That it was a treasured possession of some mediaeval owner is on the face of it extremely unlikely, and how it found its way here at all is a mystery, but that it did so at some time reasonably close to its manufacture seems probable.«* Nous avons donc ici un parallèle bien significatif.

Parcourons brièvement les possibilités de fixer l'époque du transfert de notre Hou à Rome.

<sup>15</sup> Shī er kia ki kin t'u lu, 5: 25, 11: 4.

<sup>16</sup> Cf. Umebara: *Etude des bronzes*, Pl. CVI.

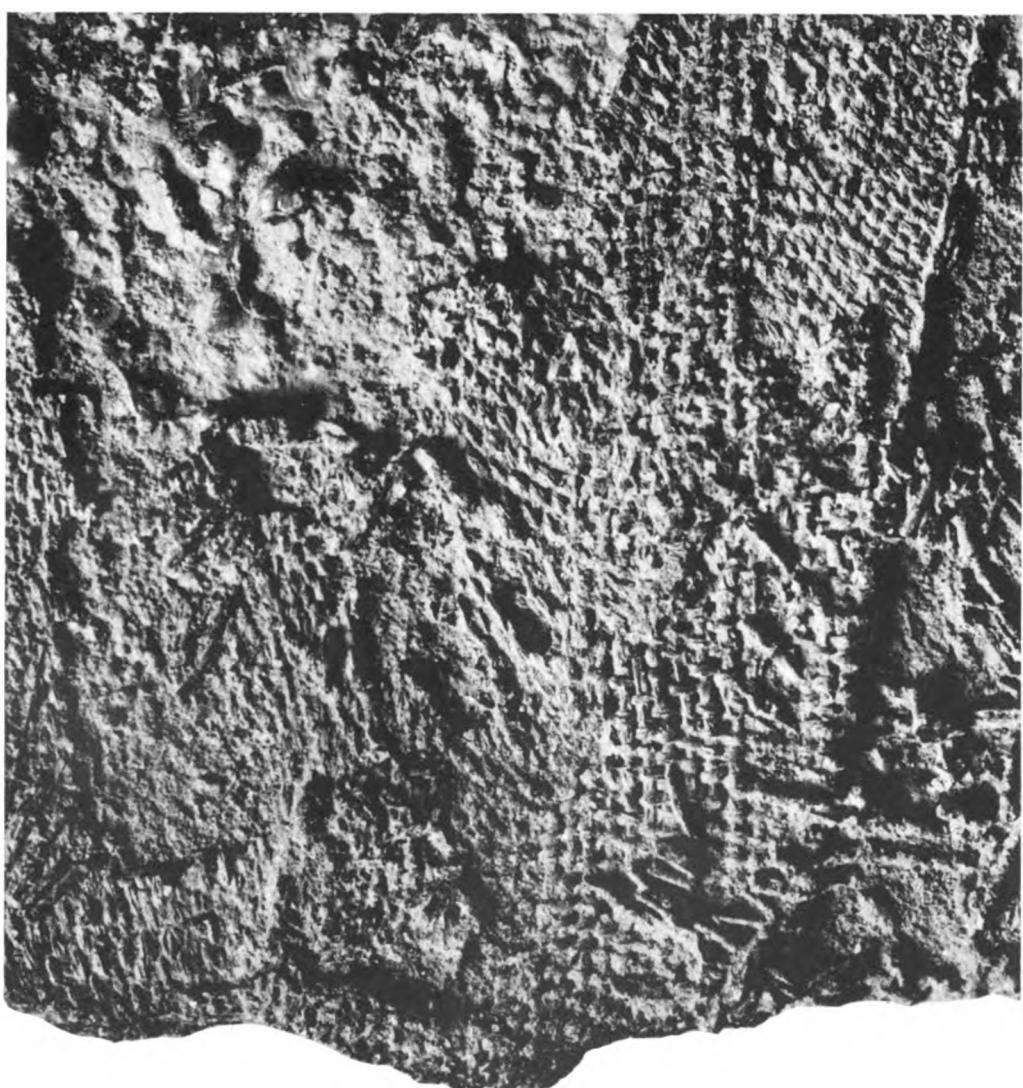
<sup>17</sup> Wu Ying . . . 120; White, op. cit., Pl. XCV: b; *Relics of Han and Pre-Han Dynasties* Pl. LVIII: 4

<sup>18</sup> Wu Ying . . . 116, 154; White, op. cit., Pl. XCIV: c, Pl. CVIII.



Bronze Axe. M F E A: K. 11090:36.



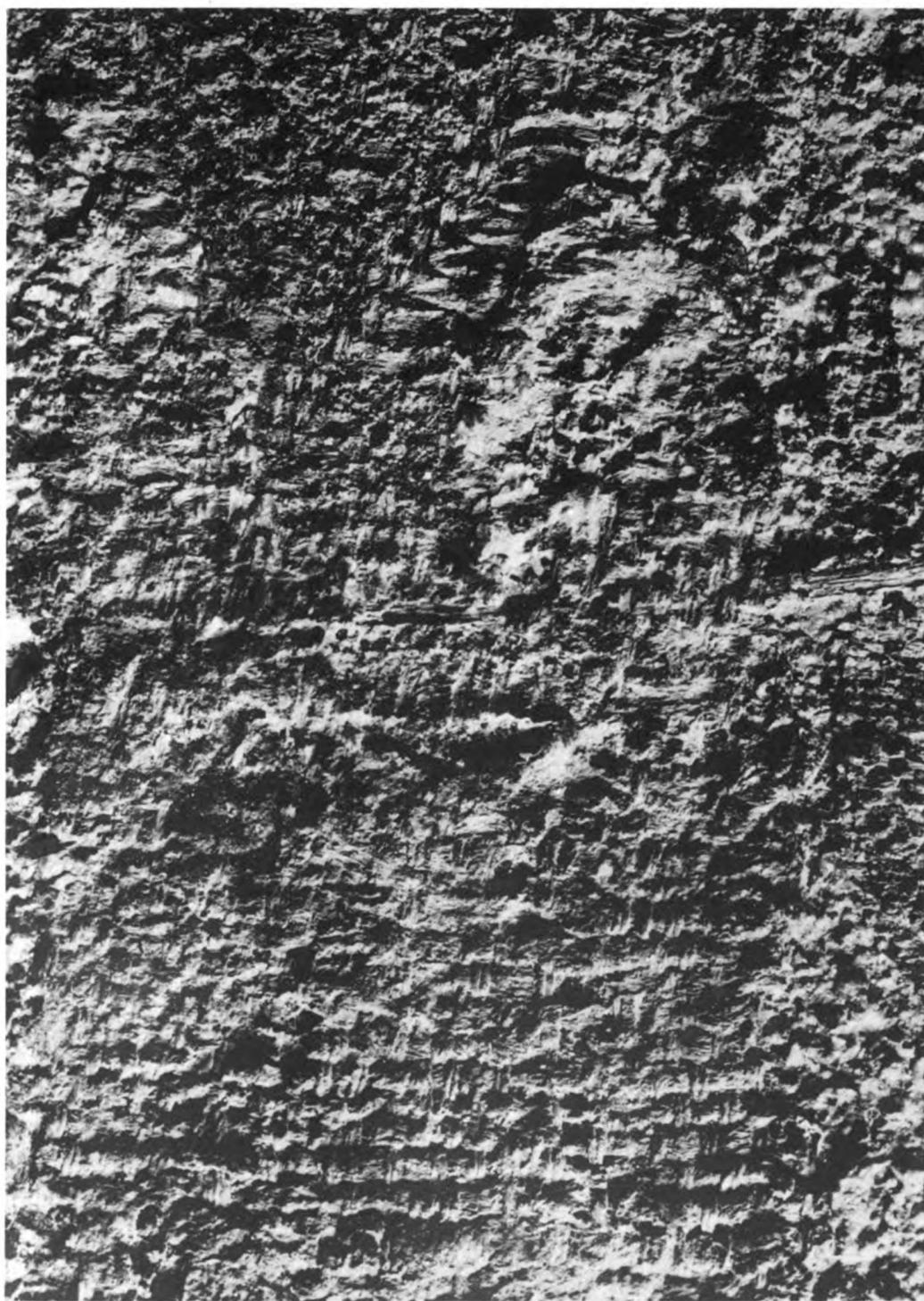


Silk B and A.

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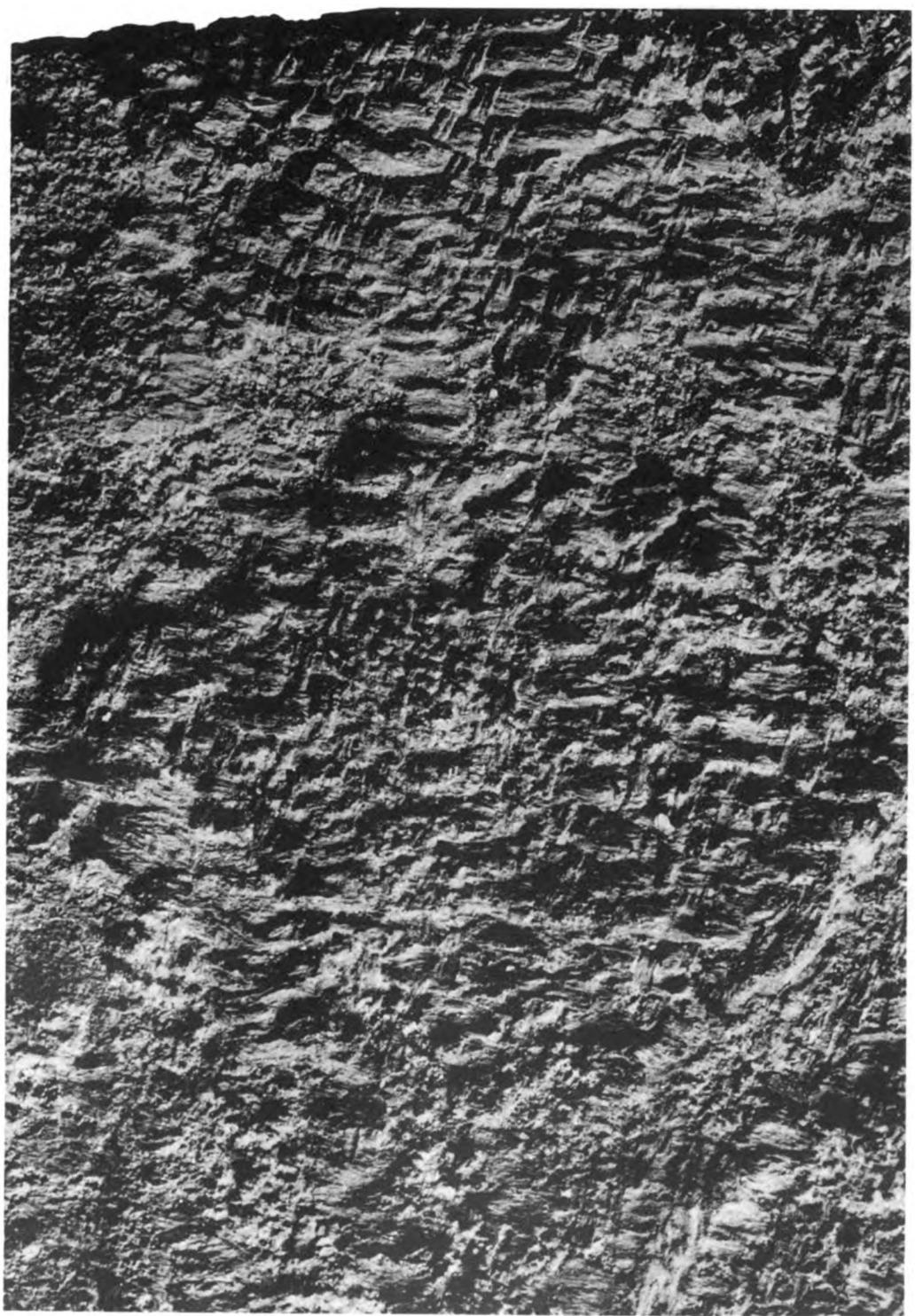
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Silk B and C.





Silk C.



Les bronzes, venus en Europe pendant le XIX<sup>e</sup> siècle, c. à-d. avant que l'intérêt des collectionneurs pour l'art ancien chinois fût sérieusement éveillé, étaient certainement le plus souvent de basse qualité. Et si, par hasard, quelques bronzes archaïques et vraiment authentiques avaient été acquis pour une collection occidentale, il est à peu près certain qu'on n'eût pas retrouvé un de ces bronzes enfoui à Rome, au commencement du XX<sup>e</sup> siècle.

Il est tout aussi incroyable, que les premiers missionnaires jésuites en Chine eussent eu l'occasion de transporter en Europe un bronze archaïque. Tout au plus, auraient-ils pu acquérir des copies Song ou Ming.

Pour fixer l'époque possible de l'arrivée de notre urne Houai à Rome, il faut rechercher une période où, d'un côté, un nombre considérable de vases Houai restaient encore au dessus du sol, et, de l'autre, des relations commerciales existaient entre la Chine et le proche Orient, et par suite, avec Rome. Une telle période ne peut guère être que celle des Han, quand le système féodal n'existe plus, et que les vases de bronze de l'époque des royaumes combattants n'étaient plus employés pour le culte dans les temples des ancêtres, mais étaient déjà considérés comme des antiquités. L'époque des Han est aussi la première grande période commerciale entre la Chine et l'Occident, alors qu'on commençait de fréquenter les routes des caravanes. Il est donc plausible que les Chinois aient pu emporter dans leurs caravanes leurs meilleurs produits, non seulement de soie, mais encore d'art.

En résumé, voici nos conclusions principales:

1. Notre Hou est un vase Houai caractéristique, au décor parfaitement exécuté, dont la nature Houai peut être confirmée, dans chaque détail, par plusieurs parallèles intéressants chez d'autres objets Houai.

2. Selon toute probabilité, ce Hou a été transporté à Rome pendant la dernière moitié de la période Han, ce qui a dû également être le cas pour le bronze Houai, découvert en Angleterre.

Il n'est peut-être pas sans intérêt de signaler, d'après certains textes latins, que les Romains étaient des collectionneurs d'art passionnés, qu'ils possédaient souvent de vastes collections privées et qu'ils s'intéressaient beaucoup aux objets de bronze.

Ce fait est déjà rapporté par Cicéron (Cicero in Verrem II: 2, 19; IV: 23, 44, 59). Des renseignements détaillés à ce sujet sont fournis par Plinius, Naturalis Historiae L. 34,6, qui nous dit entre autre (L. 34: 14) que la mode de se servir de meubles en bronze fut introduite par Cnaeus Manlius après les victoires en Asie Mineure.













1



2



3



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